

IN THIS ISSUE:—"THE NEW ART OF DESIGNING RADIO PROGRAMS"—By Theodore Stearns

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David Berns photo

CHARLOTTE LUND

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and

Editor-in-Chief of The Young Music Lover, a New Juvenile
Magazine to Be Published Soon.



ELISABETH SCHUMANN "BRACING UP" FOR HER AMERICAN TOUR.

The celebrated Viennese soprano is spending the summer on her beautiful estate at Garmisch, in the Bavarian Alps, and indulging in "rustic pleasures" with her conductor-husband, Carl Alwin, who will accompany the artist on her American concert tour. Occasional trips to nearby Munich, where Mme. Schumann is engaged to participate in the Mozart Festival, are the only professional duties which the soprano has accepted for the current summer.



ALBERT SPALDING REHEARSING AT THE HOLLYWOOD BOWL.
The noted American violinist was soloist there, on July 21 and 31, under Sir Hamilton Harty. (Fayer Photo)



ABRAM CHASINS,
American composer-pianist, who recently sailed on the S.S. St. Louis for a tour of Europe where he will give recitals in the principal cities and appear as soloist in his own piano concerto with several major orchestras.

MADELEINE ELBA,
who will return to New York in September, having spent several months touring the jungle country of Venezuela, where a white woman has never visited before, and more recently has been engaged in study and concert work in Central and South America. Miss Elba was a guest at the fiesta given by President Juan Vincente Gomez of Venezuela after his recent inauguration.



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RAVINIA.—The eighth week at Ravinia was ushered in on August 9 (afternoon) with a symphony concert of German music played by the Chicago Symphony Orchestra, Eric DeLamararter conducting. John Weicher, violinist, was the soloist. The program included the Symphony No. 4 by Schumann; concerto for violin by Bruch; Academic Festival Overture by Brahms, Bacchanale from Tannhauser by Wagner and the Ride of the Valkyries by the same composer.

BARTERED BRIDE, AUGUST 9 (EVENING)
A repetition of the Bartered Bride was given in the evening with Elisabeth Rethberg, Mario Chamlee, Ina Bourskaya, Marek Windheim, Louis D'Angelo, Margery Maxwell, Philine Falco, George Cehanovsky, Desire Defrere and Paolo Ananian in the cast. Louis Hasselmanns conducted.

DOUBLE BILL, AUGUST 10
Yvonne Gall, one of the favorites of the Ravinia audiences, furnished the first part of the program, singing French songs, with the assistance of Wilfred Pelletier at the piano, and the Chicago Symphony Orchestra, under Eric DeLamararter's direction.

The second part was the fourth act of Les Huguenots, in which Giovanni Martini, Giuseppe Danise, Leon Rothier, Marek Windheim, and Mme. Gall won the rapturous plaudits of a delighted audience. Hasselmanns conducted.

Yvonne Gall is internationally celebrated as an interpreter of her native music, and her choice of songs for this recital was particularly brilliant, including selections from Philidor, Lully, Gluck, Franck, Duparc, Faure, Busser, Gaudet and Ravel. In glorious mood, Mme. Gall sang exceedingly well—so well indeed that the audience insisted upon repetitions on several instances. Beautifully gowned, the charming soprano made a palpable hit and one is indeed happy to know that Mme. Gall is scheduled for a song recital in Chicago this coming season, as she is as pleasing on the recital platform as she is on the operatic stage.

The Chicago Symphony Orchestra played the Overture to Phedre by Massenet; Festival, by Debussy, and Alborado del Gracioso, by Ravel.

LA BOHEME, AUGUST 11
La Boheme was repeated, but this time Elisabeth Rethberg sang the role of Mimi, a part in which she has won many triumphs and in which she again won the full esteem of a large audience here. Mario Chamlee was excellent as Rodolfo; Margery Maxwell

was again a well voiced and vivacious Musette. The balance of the cast brought to the fore, Mario Basiola, Virgilio Lazzari, Desire Defrere, Paolo Ananian and Marek Windheim. Gennaro Papi conducted.

RIGOLETTO, AUGUST 12
Florence Macbeth, who at the beginning of the season had appeared as Gilda, was heard again in a part she has made her own here, and in which she once more reaped her usual success. Frederick Jagel has made a pronounced success in these surroundings, in which he was new until his debut during the second week of this season, and since then he has appeared in many roles, always scoring heavily with the public as well as the press. His performance of the Duke left nothing to be desired, as both histrionically and vocally he gave complete satisfaction.

Giuseppe Danise sang again the title role and the principals were well supported by Ada Paggi, Virgilio Lazzari, Louis D'Angelo, Philine Falco, George Cehanovsky,

Lodovico Oliviero and Paolo Ananian. Papi conducted.

LA JUIVE, AUGUST 13
Halevy's spectacular opera was given in a spectacular manner at its first performance this season. Before singing the praise of the principals, chorus and orchestra, it does not seem amiss to pay tribute to stage director, Desire Defrere, for the way in which the performance was put on. The stage at Ravinia, although adequate in every respect, is not as large, nor as deep, as that of a regular opera house, but Defrere has done wonders. Take for instance the processional scene in the first act! The stage is crowded, yet sufficient space was left open to give full action to supers, choristers and principals. By so doing, the stage manager proved his efficiency and that of his associates. Since the beginning of the season it has been our desire to write a special article about Mr. Defrere as stage manager of the Theater in the Woods, as not only has he put La Juive on splendidly, but likewise all the operas given at Ravinia this year. If we praise Mr. Defrere individually, it seems that we should also write a few lines concerning his associates—the technical director, painters, stage carpenters, mechanics, all of whom contribute their worthy efforts in making this season one of the best in the history of the theater, created and so well managed by Louis Eckstein.

Speaking of the latter, he is prodigal in his casting of an opera. Take for a criterion the performance under review! The role of

(Continued on page 13)

Welsh National Eisteddfod Draws Huge Crowds to Bangor, Wales

**Despite Depression Big Pavilion Seating 9,000 Is Filled—High
Standard of Choral Singing—Handel's Solomon
Revived—Works by Vaughan Williams and
Gustav Holst Heard**

BANGOR, WALES.—The Royal National Eisteddfod of Wales, which bulks larger than any other annual musical event in the British Isles, has taken place here, as usual, during the first week in August, and despite depression attracted record crowds. Bangor, picturesquely situated between mountain and sea, one of the chief towns of North Wales and a favorite resort, has not had a National Eisteddfod for ten years, and old and young turned out to participate. Thus, although fewer people were able to travel from other parts of the country than usual, and fewer choirs and organizations were able to compete, the temporary Eisteddfod pavilion, holding 9,000 people, was completely filled for the major events, and at the peak of the festival, represented by the ceremony of "chairing the bard," thousands

who had joined the procession were unable to get into the hall.

Miners, quarrymen, iron workers, shop keepers—plain people mostly—with their wives and children, entered into the spirit of this festival, which, as nothing else, has fostered the language and the arts and crafts of Wales, and thus preserved the identity of the Welsh people.

A HARD-WORKING FESTIVAL
There is no festival at which people work so hard. For six days, and all day long, there are competitions—in choral and solo singing, in band playing, in instrumental solo playing, in poetry and in arts and crafts; and each evening there is a big concert, in which the Eisteddfod Choir, re-

(Continued on page 24)

New York Stadium Audience Enjoys All-American Program

**Huge Audience Hears Long-Delayed Evening of Native
Music—Albert Coates Presents an All-Wagner Night
Also Feature of Week—English Conductor Arouses
Great Enthusiasm**

Although it was a rainy night when Albert Coates began his season as conductor of the New York Stadium Concerts, the distinguished English leader was greeted by a capacity audience in the Great Hall of the College of the City of New York. It was a burst of genuine personal and artistic regard which greeted the conductor both at the opening and during the entire concert. In fact, on several occasions he had the orchestra share it with him.

The program comprised Tchaikovsky's Fifth Symphony, Introduction to Bach's Easter Cantata, Der Himmel Lacht; Rimsky-Korsakoff's Doubinushka; Liadoff's Music Box, and Ravel's Bolero.

Both the Bach and Rimsky-Korsakoff numbers were new for the series and were given a clear and well defined interpretation. The Tchaikovsky Symphony had a vigorous handling, and the Bolero was played in more rapid tempo even than Toscanini gives it. Of the many attributes of this genial conductor, one of the most outstanding is his individuality, no doubt due in part to many international influences.

Mr. Coates prefaced the concert with a short speech of appreciation for the representative crowd which greeted him, despite the inclement weather.

WEDNESDAY, AUGUST 12

Mr. Coates also conducted his second concert in the Great Hall. The size of the audience and the vigor of the applause attested to the popularity of the conductor. The program featured Cesar Franck's symphony in D minor, which had a momentous and eloquent interpretation. There may be some who would discuss the rapid tempo of the first movement, but those present took it in good faith.

THURSDAY, AUGUST 13

The program of native music, which had been postponed for so many evenings, at last had a hearing on this night. An all-American program still is something of a novelty in this country, and for this reason there was a decided atmosphere of curiosity among the ten thousand present.

Hans Lange, the assistant conductor for

these concerts, began the evening's fare with Hadley's overture, In Bohemia, a work of color and sure orchestration. Deems Taylor next conducted his own Looking Glass Suite, one of the most delightful contributions to our native literature. Then followed the ever popular Rhapsody in Blue, with Gershwin as soloist. The work had a more spirited and understanding interpretation at the hands of William Daly than it has been wont to receive at these concerts. The composer was given an ovation.

Robert Russell Bennett's march, for two pianos and orchestra, opened the second

(Continued on page 9)

40,000 at Final Goldman Band Concert

A crowd of 40,000 assembled, August 16, on the Mall in Central Park, New York, to hear the final concert of the Goldman Band's fourteenth season. The program included numbers by Tchaikowsky, Goldmark, Respighi, Giordano Liszt, Bellstedt, Hadley, Bach and Wagner. Del Staigers, cornetist, was the soloist. There was the usual demand for encores, and extra numbers were played from a request list, including Goldman's On the Mall.

Alvin C. Busse, of New York University, presented Edwin Franko Goldman with an inscribed jeweled medal as a token of appreciation from the band. He also gave the bandmaster a package containing 1,000 certificates of membership in the Goldman Band Association. These were received from the band's radio audience. Professor Busse also called for applause from the audience as a tribute to Mrs. Daniel Guggenheim who has financed this summer's concerts. Mr. Goldman was the recipient of a bouquet from the Boy Scouts who have acted as ushers at the concerts this summer.

The bandmaster, in a short address, expressed his thanks. He mentioned the fact that he has not missed a single performance in the fourteen seasons of the Goldman Band concerts. Mr. Goldman is leaving immediately for a three weeks vacation in Canada.

The membership of the Goldman Band Association, which is sponsoring a year-round season for the band, now numbers 10,000 members, and the winter concerts may begin about November 15.

Tibbett Begins New Picture

The selection of a new story having been made, shooting on the next talking picture by Lawrence Tibbett has begun, according to advice received from Evans & Salter, his managers.

A strong production is planned, and the tentative title of the picture is The Cuban. The leading lady with be Lupe Velez, and other well known and established players have been chosen for supporting parts.

Several songs can be counted on by Mr. Tibbett inasmuch as there has been a great demand for more singing by this glorious voice than was included in his last picture.

IMPRESARIO RETURNS



SOL HUOK,

who arrived last week on the S.S. Aquitania with his pockets filled with contracts for new attractions which he will bring to America this coming season, announcement of which will be published in next week's issue of the MUSICAL COURIER.

"FALSE ALARM"

VIENNA.—The Austrian Parliament has passed the long-awaited bill regarding the abolition of all existing contracts of the State Theaters with its members. However, the definite reading of the bill is far less alarming than had been expected, and General Intendant Schneiderhan, who interrupted his holiday to attend to the matter personally, has informed the press that the new law is to be handled in the most lenient manner.

Above all, it is untrue that the number of the Philharmonic Orchestra's members is to be reduced. The dismissals of ballet members will only apply to old members whose age warrants their retirement from active service and who will, of course, receive their pensions in full after their retirement. The maximum fee of 1,100 Schillings per night will not apply to the star singers, but individual settlements will be sought and arrived at with the stars whereby they will agree to slight reductions of their fees, and in fact virtually all the important members of the house (with the exception solely of Wilhelm Rode, the baritone) have already declared their willingness to make concessions to the management on this point.

P. B.

THE NEW ART OF DESIGNING RADIO PROGRAMS

By Theodore Stearns

IS it an art? Is there anything more to it than arranging a series of musical numbers to cover fifteen or thirty or sixty minutes, plus the silver announcer? Or writing a sketch? Or hiring a Walter Damrosch, an Artur Bodanzky, a Paul Whiteman, a grand opera star, or a "mammy-singer" and letting them conduct or sing what they please? Well, if you are tired of radio jungles of jazz, croony melodies, or weary of invisible melodramas, listen-in to this tale of some six months' experience in trying to put radio programs together that—so the order was given me—"must be something new, entertaining, and music that is not generally used on other radio programs."

It seemed to be a simple proposition to one who had been hearing no American radios for five years—I had been living abroad and mercifully preserved from them—so I made a pony survey of the situation. True, I had been presenting radio programs in Central Europe, but over there conditions are vastly different. I now found it not so easy to evolve that "something new" for, after listening-in for a hundred and twenty hours to radio broadcasts from all over this country, it was plain to be seen that practically every idea in the universe had already been used, or, at least, touched upon. No sooner would I shout to myself, "I've got it!" than along would come substantially the same idea sponsored by a toothbrush firm or some harvester company or other, and down would sink my enthusiasm straight to the bottom, like a blacksmith's anvil.

Inasmuch as the advertiser the broadcasting company had called me in to please, stipulated that the series of programs must be musical, the search was narrowed down quite a bit. Right away, jazz could be eliminated because the "account" didn't like jazz. That, at least, was a relief. He, the "account," also warned me not to figure on any ultra-modern music; he didn't care for that. I shook him impulsively by the hand for I, too, am a confirmed romanticist. "Sketches"—radio dialogue—were likewise eliminated and, on account of the cost, a symphony orchestra was similarly tossed into the discard. What the advertiser wanted was an inspired musical travelogue through Central Europe, but with the curse of "instructive" taken off; just entertaining. The order, therefore, seemed to be one of considerable simplicity. That is, until I really rolled up my sleeves and got down to work.

It was lucky for me that accidentally I worked for a man who had sense enough to engage a program-maker, tell him what he wanted, and then go his way. He was a priceless anomaly—this advertiser—in that respect. Most advertising firms that want radio programs can't keep their hands off, and what with their own ideas on the subject, plus those of the manufacturer who hires them and his wife's suggestions, uncles and aunts—in one case, later on, I had to talk with a manufacturer's second wife's cousin who had been a cornet player and who thought he knew how to put a program together and said so—what with their eternal mixing in, it is a miracle that radio programs are ever arranged and the final designer of those programs escapes Matteawan!

In this instance, however, I was lucky enough to be given practically a free hand. This was around last Christmas—1930. The series of "new" programs of thirty minutes' duration, broadcast each week, were to start the following (last) February, and the programs were to be delivered to the advertiser and the broadcasting company, in duplicate, a month in advance so the publicity departments would have ample time to get on the job. Another copy, with copies of all the songs and orchestrations for each program, had to be shipped to the conductor two weeks in advance so he would have all the necessary musical material for rehearsal.

MUSICAL GLOBE-TROTTER

The personnel at my disposal consisted of a conventional small orchestra of ten men with piano; a tenor, soprano, baritone and contralto soloist; a double quartet of mixed voices, and a young, wide-awake announcer. These people were supposed to be touring Europe and hearing the music of the countries they visited, as well as investigating odd corners off the beaten track—those that you do not find in the guide books. My first job, of course, was to ascertain as far as possible what music characteristic of those countries had already been played to death over the radio and then fight shy of those particular numbers. It is comparatively easy to check up on this matter. All big broadcasting companies carry an enormous library of music, and with it a more or less complete record of how often, and when, that music has been used. There are vast deserts in this possible source of information of course, but, by and large, with patient research and inquiry, your "program-designer"

may pretty nearly get a good bird's eye view of all musical past performances on the air. Moreover, at least two of the biggest broadcasting companies have a record of ninety per cent of all the programs broadcast over all the stations in the country. Also everyone has an acquaintance who is a radio fanatic, spending all his idle hours twisting the dials (the "die-alls," a friend of mine calls them) and who has a good memory. That's another source of information for one like myself who has persistently haunted corners of the world where the sound of the radio is reduced to a minimum.

Speaking of that point, portable radios are now to be found almost everywhere. Like mosquitoes. A big-game hunter claims that he found them among the Hottentots, and I have been told that the Grand Lama in Lhasa owns one, although I question that. But they are in Afghanistan and the Arctic Circle, and a friend of mine took one up the Nile when he shot crocodiles and called attention to the fact that five thousand years before, Egyptian priests had used the loud-speaker idea inside the Sphinx. But to return to the matter in hand:

As a result of my pony survey it was soon apparent that all the usable standard musical literature had gone on the air. At a conservative estimate there are over one million published compositions available, but of this mass of material only a fistful, as it were, is suitable for our present radio purposes. Most music is what sponsors and advertisers call "sad" or "high-brow." They mean by that, that what is tender and appealing they find mournful. And that what is composed with inspired care or craftsmanship is "classical." Both are taboo, generally.

Unfortunately all music that thoughtful listeners class as good music partakes of both these characteristics. To the popular ear such music is not entertaining. With one fell swoop, therefore, most of those million published pieces of music follow the anvil via the advertising office or the manufacturer's sanctum. Is there discussion about music in those cubicles and over glass-plated desks today? You would be surprised!

SQUARING TONAL CIRCLES

Today, there is almost as much talk about music in business offices as there is about business itself. This universal fashion of using the radio for publicity and advertising purposes is making another Uneeda Biscuit out of music because 99.33/100 per cent of all radio programs are based primarily on a musical background. Probably every big business firm has, somewhere in its offices, a block on which Music—like a lovely slave—is placed, her graceful curves closely inspected and coldly discussed. Even a radio monologue starts off with a strain of music of some description and sometimes finishes with music.

"Why not repeat the same music at the finish?" I argued to myself. "It's not a new idea; lots of programs have 'theme music;' but if it were done in a different and more artistic manner that, at least, would be new."

No sooner said than done. My first program was supposed to take place in Paris. Nothing could musically better describe that city than Massenet's "Manon." A part of "Manon" that had not yet been played on the air. The opening of the second act was selected—the part that one hears only in a

grand opera performance—and the music re-arranged for my ten-piece orchestra from a vocal score. At recurring intervals during the ensuing program this music delicately backgrounded the explanatory talk by the announcer, and at the "sign-off" was again repeated and so rehearsed that the last note synchronized with the final announcement: "This program has come to you over Station U Re Kah." In so far, the program promised to be original as well as artistic without goading the listener.

TRAILING LOST CHORDS

I have just touched upon a point that may interest radio programmers (shall I say) as well as the laity. By and large, in selecting music, your average programmer confines himself to using numbers in the form in which they are published and therefore most easily obtainable. He is usually too driven—possibly it does not occur to him—to season up the old dishes with the *sauce piquante* of a new arrangement. Inasmuch as the regular published arrangements are open to anyone, plus the copyright cost if any, he runs a constant risk, naturally, of using music that is frequently played on other programs. A case in point was when the hackneyed old pizzicato polka for orchestra by Delibes seemed to fit a corner of the Paris program, the curse of its constant use on the air was taken off by arranging a humming chorus for my mixed quartette to accompany the second theme of that number. This simple subterfuge caparisoned the old war horse like a knight's charger. By taking the Manon music above referred to, we were safeguarded from copying other programmers because we had picked a portion of the opera available only in the vocal or full score, and not published in popular orchestral selections. All that was necessary was the idea and a little extra trouble.

Similarly, in my Hungarian program later on, I found the only copy in New York of the vocal score of Hunyadi Laszlo at the Public Library, had a chorus from it photostated, then arranged for orchestra, and so was able to program a number that had not yet been on the air on this side of the water. Hunyadi Laszlo is the national Hungarian folk opera, and consequently that particular program had a touch of color that was distinctly characteristic, semi-popular yet exclusive. Moreover, in my continuity, the reference to this number by the announcer added a bit of painless, informative historical data that was new to radio fans as well as interesting to musicians.

The same principle was followed in the German program by unearthing a copy of the only love song Bach ever wrote. His scapegrace son, Friedemann, sang this eighteenth century serenade of his father's with telling effect to a court favorite of August the Strong in Dresden, but that moonlight episode aroused the jealousy of the great Elector of Saxony and landed the luckless youth in a dungeon in the Augustusburg—a frowning fortress overlooking the Elbe near the Erzgebirge Mountains—where, for years, he lay in durance vile. Again, this seldom-met-with story gave an entertaining touch to the continuity.

A PICTURE OF PARIS

Several big music publishers have gotten out carefully-catalogued books that tell in detail just what musical numbers are available and descriptive of different lands and moods to be musically accompanied on the radio or on the screen. In fact, these "guide books" were originally published to assist leaders in moving picture houses when it came to arrange their orchestral programs to follow the films. Under the captions France, Spain, Scotland, Oriental, Love Scenes, Tragic, or what not, are listed practically all of the standard music characteristic of those countries that is published. In addition to that, the tempo of each piece is given as well as the time it takes to play the piece. The number and names of the orchestral instruments for which the pieces are arranged is also carefully noted down in the proper column. A page of such catalogues remotely resembles an inventory or a bill of sale. Everything is there except the date. With a book like that, even the most inexperienced programmer cannot go far wrong but the trouble is that "everybody is doing it" when it comes to arranging a half-hour musical distraction on the air.

Occasionally one may pick out a number from those guide books that the other fellow has scamped—but I am beginning to doubt it. Jazz programs do not enter into this article. Jazz numbers spring up daily like the busy insects pouring out of an ant hill, and usually vanish as abruptly.

The rest of the French program of twelve numbers included a Godard Valse for piano—supposed to be part of an entertainment in a garden-restaurant on the Bois; a Russian Balalaika orchestra number—ditto in a

(Continued on page 10)

PARIS PARAGRAPHS

By Clarence Lucas

PARIS.—Paris has had too many unwelcome, though highly-placed, visitors this summer. I refer to the clouds,—dull, damp, drizzling, and disgusting clouds which neither prayers nor tears, incantations, imprecations, votes of censure, custom house officials, policemen, nor the entire French army can drive away. The weather man must have been slighted by the prompters of the Colonial Exhibition. Something was done, or left undone, to cause the spiteful and unpatriotic treatment he has given France's colonial representatives. What will the yellow man, the brown man, the black man, and even the poor white man, think of a clammy climate which only needs heat and subsoil to raise sugar cane and rice?

When Volney visited the Orient a hundred and fifty years ago a native chieftain asked him if France had no water. He could not understand why a man should leave a country where water could be had without exertion. The descendants of that oriental chieftain at the Exposition Coloniale now know why Volney visited the desert. They too would gladly dry themselves on a sunny sand bank and fan themselves with a cactus.

The little steamers navigating the Seine cannot get their latitude and longitude from the sun at noon and have to be guided by the vague and vapory shore line. The pilots recognize the different voices of the dock hands at the piers, which serve as living foghorns. This reduces the danger of river travel to a minimum. The voyager can always sten off opposite a palace or hotel.

The long continued gloom has put the manufacturers of sundials out of business, and it is said that the hour glass makers are alarmed at the growing sale of clocks and watches, which are independent of sun and shade.

Diogenes won twenty-five centuries of renown by carrying a lighted lantern through the streets of Athens in his search for a man, and I am writing this imperishable record with the help of an electric bulb between two windows at ten o'clock in the morning on the third of August, 1931. But as Diogenes held literature, music, and art in contempt, he is disqualified as a writer for the MUSICAL COURIER and must leave to me the burden of mentioning some of the musicians I saw in Paris without the help of a smoky lantern. Moreover, Diogenes said musicians fitted the strings to the lyre properly but left all the habits of their soul ill-regulated, which remark again disqualifies him for writing about an age that knows nothing whatever about lyres.

Composers, conductors, singers, violinists, pianists, and other musical artists, flock to Paris in the summer time without appearing on the concert stage. Most of them are unrecognized by the public which knows them very well by name. Besides, they look so different off the stage. Paderewski of course is always pointed out. Even those who never heard him play turn to look at him when he

walks through the Champs Elysées. His combination of hair and hat is above the heads of most mortals. Perhaps that metaphor is inappropriate when dealing with Paderewski's headgear. But, as a profound philosopher once remarked, Paderewski is Paderewski.

And Doris Kenyon, like Hood's Fair Ines, draws all eyes to her when she mingles with the multitude. In the height of the June season I saw Pierre Monteux guiding his motor car through the rapid traffic with as sure a hand as if he was merely conducting a Brahms symphony. Vladimir Shavitch, his soft felt hat tip tilted, was discussing affairs in Russia with emphasis when I met him for a quarter of an hour towards the end of July. Earlier in the season I caught a glimpse of Stokowski hurrying along the boulevards. Why so much haste in Paris? Is not Philadelphia lively enough?

Now and then the set and solemn face of Rachmaninoff is seen above the crowds of shorter men when he comes to town from his villa in the country, and the octogenarian Charles Widor is as energetic as ever when he condescends to walk among us youngsters. Francis Macmillan, immaculate in the correctest evening dress, attended many concerts here soon after his tour of Poland, and the genial Bruno Huhn, whose warp and wool are humor and sentiment, spent a whole week in Paris between his New York vocal classes and Atlantic crossings. Composer Lieurance forsook his Minnetonka waters to saunter by the ripples of the Seine. Nikolai Orloff forgot his Chopin, Scriabin, and Liszt while he was buying fittings for his new apartment, and the ruddy, hale and hearty George Woodhouse chatted for an hour or so about the labor troubles in England and his new book on piano playing before departing for the Alps,—to rise above the mists of London, I suppose.

First I observed a violin case and then a woman's outfit before I saw the face and recognized Lea Luboshutz as she passed. I perceived the Morgan Trio in the distance at the Opéra, like Clotho, Lachesis, and Atropos sitting in a row. Victor Prahl passed without noticing me, busy probably with the program for his recital at the Exposition. And then I met a merry girl who refused to go to the seashore to get burnt and browned because, as she said, she preferred to be attractive rather than to be healthy. This feminine confession touched me deeply. But I brushed away my tears and continued my quest for facts and items less emotionally crushing.

What a wealth of piano technical prowess I grasped the other day at the railway station, when, within a fleeting quarter of an hour, I shook hands with Walter Rummel, Richard Byk, Dimitri Tiomkin, Leonard Lieblich, Josef Hofmann, and Leopold Godowsky! Yet I am not conscious of any added skill in my right hand while I tap the keys of my typewriter now. But some people are simply unimprovable.

ALTHOUGH the French people had a school as old as that of the Flemings, and the southern part of their country had been the cradle of the early Troubadours, at the end of the sixteenth century there was very little serious interest in musical art. With the invention of the music drama in Italy, however, a musical awakening began to take place, and an imitative effort to create for themselves a sort of entertainment equal to the Italians.

In considering the melodrama in the light of being an entertainment, they mistook in their first conception of the Italian art. To such serious-minded men as Galilei, Peri, Renuccini, Caccini and others who first sought to reproduce the ancient Greek Tragedy, the melodrama represented a superior, noble work of art to be admired seriously, and understood by such learned



JEAN PHILIPPE RAMEAU, the successor of Lulli, who first met opposition from the French who favored Lulli, and later from those who favored the importation of the Italian Opera. Although Rameau overpowered his predecessor in harmony, as a vocal writer he showed inferiority.

and cultured men and women as composed the Italian nobility of the 16th century. Unfortunately, however, by the time that the rest of Europe had become interested in this art, the melodrama in Italy had already changed aspect, being given in public theaters to a popular audience who wished a return for their money in a showy spectacle. It was from this period of decadence in the art that other European countries borrowed ideas from the Italians, and for this reason no country had the brilliant years of the early growth of musical art that the Italians had from 1600 to 1650.

Italian players were not altogether unheard of in France. In 1577 a company of Italian singers and players presented masques, with interludes of madrigals, with such success that the ecclesiastics rose up against them, saying that they took the people away from the church. When Maria di Medici left her home in 1600 to be Henry IV's Queen, she took with her to Paris, Ottavio Renuccini, the poet who had written the first music dramas *Dafne* and *Euridice*, which had been performed at the wedding of Maria. Later this Queen called Caccini and his family to the French court. Henry IV had an Italian company playing in Paris for two years. Cardinal Mazarin as the Abbe Mazarin had visited the principal theaters of Italy in order to study their systems, that he might perfect the representations of Richelieu's tragedies. As Cardinal he later established a company of Italian singers to perform the Florentine operas.

But the French public were not at all enthusiastic over these initiative steps in musical culture. They preferred their own music and found more diverting a sort of masque, wherein the recitations were spoken, intermingled with songs and a lengthy ballet. It was through this medium that the great composer Lulli gained his influence over the French court, which enabled him eventually to introduce opera in French after the Italian style.

Lulli was born in 1633 in Tuscany, of parents who were peasants. Showing an early aptitude for music, he procured some training under a priest, sufficient, at any rate, that he play the guitar, and when the opportunity occurred, went into Florence to earn money playing in the public places. On such an expedition Lulli met his good fortune. Chevalier de Giuse was travelling through Italy and had been requested by Mademoiselle de Montpensier, niece of Louis XIV, to procure for her a handsome talented Italian boy as her page. Discovering the quick wit, vivacity and musical talent of the boy Lulli, he procured consent for

THE HISTORY OF THE ART OF SINGING

By Dorothy Fulton Still

CHAPTER VIII

Lulli and the Establishing of French Opera

[The first chapter of this instructive series of articles was published in the issue of July 4 and this, as well as the subsequent chapters, have aroused unusual interest. In the ninth chapter, to be published next week, Mrs. Still writes about "The Introduction of the Opera into Germany."—The Editor.]

him to accompany the party to France for the purpose of entering the Princess' private service as page.

This lady, however, piqued at being brought so homely a boy as was Lulli, disregarding his fine talents, sent him into the kitchen to peel potatoes, wash dishes and do the meanest sort of work. In some manner he procured a battered old violin upon which he practiced all his spare time. One day a friend of the Princess heard music coming from the vicinity of the kitchen. Discovering the under-scellion to be of rare ability, he begged the princess to allow him to have an education. Lulli was given regular lessons on the violin and soon so excelled that he was given a place in the King's orchestra, of which he soon became director.

In this capacity he began to compose ballets in which the King and his court were accustomed to dance. The music of these ballets so pleased the King, that Lulli began to enjoy the most unusual privileges at court. He had never lost all of his peasant manners, and was at times truly impudent, but the King seemed to think him very amusing and Lulli continued to compose practically all the music for the French court.

When Philip Quinault, the great French poet, began writing dramatic pieces with such evident success, Lulli combined with him to write dramatic poems adaptable for lyric drama, for which he would compose the music. Quinault was to write an opera each year and be paid by Lulli. This combination was a happy one, and during their reign in music, the French heard the best music they were to hear until the days of Gluck and Piccini, nearly 100 years later. Quinault's poetry is still considered beautiful, and Lulli's music was at least very popular in his day. The most successful works are *Isis*, *Paeton*, *Armide*. The airs are simple little ballads, however, and the recitatives strongly resembled psalmody. Certainly it had nothing in common with the classic nobility of the Italian music drama, but Lulli's genius must be appreciated the more considering the profound vocal and musical ignorance of the French in the 17th century.

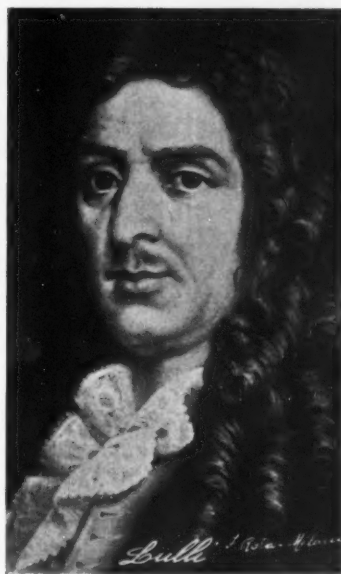
When Lulli took his place to direct and compose for the King's orchestra, hardly a player could read music, and he had to teach, individually, each player to execute the more difficult opera music. He was forced to give dancing lessons to the dancers, and had to teach all his singers even the rudiments of the art, as well as the acting. Singing as an art to be studied was an almost unheard of thing in France. La Rochois, one of the most famous prima donna's had no other teacher than Lulli. There is naturally, then, little to be said of

the art of the singers of the first French operas.

One woman singer, however, became very famous for her strange, lawless character and adventurous life—La Maupin, was the successor of La Rochois, as prima donna for Lulli's operas. Marrying at an early age, she, after a brief period, eloped with a fencing master, from whom she learned to be an excellent swordsman. Narrowly having escaped being burned to death for having set fire to a convent, she went to Paris, where she found her way on to the stage. Her great musical talent was soon discovered, and she was the leading favorite

of Lulli's operas for a number of years. On one occasion a singer had given her reason to feel insulted. Putting on men's clothes, she waited for him after the opera and challenged him to a duel. He refused to draw his sword, so she beat him mercilessly and stole his watch and snuff box, which she exhibited in the theater the next day to prove that he was a coward. Another singer was treated the same way, having to hide from her for three weeks. At a ball given by the brother of Louis XIV, she masqueraded as a man, and was challenged by three men, because she had behaved impudently to a lady. Instead of revealing her sex, she went out with the three gentlemen, fought and killed all three, and then calmly begged pardon of the King. After a life filled with all manner of adventure, she finally recalled her husband and ended her life in a pious religious manner, dying at the age of thirty-four years.

Addison has left us an amusing description of the first French opera. He says: "The music of the French is indeed very properly adapted to their pronunciation and accent, as their whole opera wonderfully favors the genius of such a gay, airy people."



JEAN BAPTISTE LULLI, the Italian who founded the French School of the seventeenth century and who was dramatic composer, orchestra director, teacher of instrumental music, singing master, dancing director and great favorite of the king.

The chorus in which the opera abounds, gives the audience frequent opportunities of joining in concert with the stage. This inclination of the audience to sing along with the actors, so prevails with them, that I have sometimes known the performer on the stage to do no more in a celebrated song, than the clerk of a parish church, who serves only to raise the psalm and is afterwards drowned in the music of the congregation. Every actor that comes on the stage is a beau. The queens and heroines are so painted that they appear as ruddy and cherry-cheeked as milkmaids. The shepherds are all embroidered, and acquit themselves at a ball better than our English dancing masters. I have seen Alpheus, instead of having his head covered with



GUIDO ARETINUS, a French monk of the tenth century, who founded a better method of singing and who invented musical notations.

bulrushes, making love in a fair full-bottomed periwig, and a plume of feathers, but with a voice full of shakes and quavers. I remember the last opera I saw in that merry nation was the *Rape of Proserpine*, where Pluto to make a more tempting figure puts himself in a French equipage, and brings Ascalaphus along with him as his valet de chambre. This is what we call folly and impertinence; but what the French consider gay and polite . . ."

Lulli died in 1687 from blood poisoning set in by having his foot hit with a cane while directing his last opera. After him came many imitators, and with Rameau a new era of music drama, but France had to pay dearly for her disdain of Italian art. Not until long after Gluck and Piccini introduced this art and established good music in France 100 years later, were the French composers and singers able to found an individual school that could be ranked with the musical culture of other nations.

(To be continued next week)

Gluck's Opera, Orpheus, Given in Concert Form at Chautauqua

Effectively Directed by Albert Stoessel—Double Opera Bill Presented—Oscar Wagner and Milo Miloradovich Symphony Soloists

CHAUTAUQUA, N. Y.—Gluck's *Orpheus* in concert form, directed by Albert Stoessel and accompanied by the symphony orchestra of more than fifty musicians from leading orchestras, was heard by a very large audience in the great amphitheater here on August 5. The singing of this music, without the aid of scenery or light effects, was an achievement in the highest form of vocal art. Milo Miloradovich as Euridice, and Brownie Peebles as Orpheus, won rounds of applause for the loveliness of their singing

and clarity of diction. Their duet, *A Change How Deceiving*, was delightful.

The briefer role of *Amor* was sung by Mary Catherine Akins, who sang the same part very successfully at the Westchester Festival in White Plains, N. Y., last May.

PAGLIACCI AND SECRET OF SUZANNE
A double opera bill, presented at Norton Hall on August 7, brought performances of *Pagliacci* and *Secret of Suzanne*. In the former, Mary Catherine Akins was heard in the role of Nedda, with Canio sung by Charles Kullman, Tonio by Robert Crawford, and Silvio by Walter Vassar. In the latter opera, Milo Miloradovich was the Countess and Robert Crawford the Count Gil. Warren Lee Terry, who has proved an excellent tenor-buffo, was the Beppe of the former opera and the Sante of the latter.

SATURDAY EVENING "POP" CONCERT
August 8 a symphony program, under the direction of Mr. Stoessel, with Oscar Wagner, pianist and Milo Miloradovich, soprano, brought a record attendance. Mr. Wagner, the assistant dean of the Juilliard School of Music, played a piano concerto in one movement by Rimsky-Korsakoff. Miss Miloradovich sang the aria from Weber's *Der Freischuetz*, *Leise, Leise, Fromme Weise*. Both artists received many recalls. The orchestra played Berlioz and Strauss numbers.

E. G.

In Next Week's Issue

MUSIC IN PALESTINE

By Harvey Gaul

Also continuing the present series of articles on

THE HISTORY OF THE ART OF SINGING

By Dorothy Fulton Still

Fort Worth, Tex., Music Notes

The Summer Musical season of Fort Worth closed very auspiciously, with many pupils' recitals, parties for the artists who were conducting master classes and the many pupils they attracted here for study.

Last year Mrs. John F. Lyons, past president of The National Federation of Music Clubs, and the one person who has been a pioneer in the musical life of Fort Worth for the past twenty years, brought William Beller, pianist from New York, for the first master class held here. Through the studios of Marian Douglas Martin, pianist, it was conducted with great success. Mr. Beller returned this season for the second class, and will return again next year. Many pupils, among them teachers from other cities, availed themselves of study. Two scholarships were given. Margaret Bassett Johnson, of Dallas, won the professional scholarship, and Margaret McLaughlin the student's scholarship. Mr. Beller, with Helen Fouts Cahoon, soprano, appeared in Dallas in recital and conducted a class there at Stoneleigh Court. These will also be resumed next season.

The Fort Worth Conservatory had the well-known pedagogue, Edwin Hughes, of New York City, who also had a large class of professional pupils from many cities in Texas. His scholarship was awarded to Virgean Estes of Fort Worth, who is contemplating study with Mr. Hughes this winter in New York. Mr. Hughes also awarded partial scholarships to Helen Boren and Vivian Harder Johnson.

Bernard U. Taylor, of Philadelphia and New York, conducted a class in singing very successfully, also at the Fort Worth Conservatory. Mr. Taylor gave a song recital to a large and enthusiastic audience. Mr. Taylor has many friends in Fort Worth and a large class of pupils to welcome his return. He is also conducting the music at the Central M. E. Church for the summer months. Jeanette Tillet, president, and E. Clyde Whitlock, vice-president, are to be congratulated on a most successful summer school. The fine competition has been a great stimulus to the musical life of the city.

The Losh Institute of Music presented a series of pupils' recitals in closing their studios for the summer. Their classes in theory and harmony, as well as piano and violin, and their private pupils, have kept them occupied. These many activities make it unnecessary for students to leave home for study during the summer. H. F. C.

Edwin and Jewel Bethany Hughes in Two-Piano Program

A large and distinguished audience attended the closing program, August 12, of the Hughes' Summer Master Class Series, on which occasion Edwin and Jewel Bethany Hughes presented two-piano numbers at the Hughes New York studios. First, the audience heard an authentic and stylish performance of J. S. Bach's D minor Concerto, revealing the highest musical insight, clean-cut technique and a compelling rhythmic sense. The artists continued with Hollaender's Variations on a Theme by Schubert, a rarely heard composition, played with great tonal beauty and poetry. A group by Eduard Schmitt followed, the Andante Cantabile, Impromptu-Rococo, and Scherzino, a model set of genuine two-piano pieces, given with charm and taste. Mr. and Mrs. Hughes also gave Debussy's En Blanc et Noir, and in the complications of this modern music, the two performers showed fine sympathy. The march from Puppazetti by Casella was performed with such scintillating rhythm and humor that its repetition was demanded. The Arensky Scherzo from opus 33, dashed off with much fleetness of wrist, proved an interesting contrast to the closing number, Chabrier's Rhapsodie Espana which was presented in all its orchestral richness of color

and rhythm. Continuous applause forced the performers to add many encores, among them Saint-Saëns' Gavotte, a Habanera by Mary Howe, and the Arensky Waltz.

Mr. and Mrs. Hughes are already booked for numerous two-piano appearances next season, beginning with a concert at Connecticut College in New London, November 4, and a Town Hall recital in New York, November 7. During the latter part of November, they will make a concert trip in the South, beginning with an appearance before the Woman's Club in Richmond, Va., November 23.

Lydia Dozier a Cincinnati Zoo Opera Favorite

Word comes to the MUSICAL COURIER of the success which Lydia Dozier is having with the Cincinnati Zoo Opera forces. This young and enterprising soprano has been with that company for several years but her



LYDIA DOZIER,

soprano, artist-pupil of Berta Gerster Gardini, who is having a well earned success with the Cincinnati Zoo Opera. She is pictured here as Micaela in Carmen.

progress during that time has been most marked.

Among the many roles which she has sung this season may be mentioned Marcellina in Fidelio, Micaela in Carmen, Nedda in Pagliacci, Donna Elvira in Don Giovanni, and Esmerelda in the Bartered Bride.

The Cincinnati press has praised Miss Dozier on many occasions. It is interesting to note some of the comments.

The Cincinnati Post of July 8 stated: "Lydia Dozier was the pretty daughter of the jailer, Marcellina, her lovely soprano lending itself admirably to the ensemble."

Reviewing the Bartered Bride, that same daily stated: "During this (the comedy) Esmerelda, none other than pretty Lydia Dozier, in blond wig and ballet skirts, wins the heart of Wenzel."

Of Carmen, the Cincinnati Post said: "Lydia Dozier, one of the most valuable members of the company, repeated her success of last season as Micaela." And the Cincinnati Enquirer made note that "Lydia Dozier was an attractive Micaela, singing with assurance and showing a decided advancement in powers of emotional expression."

Miss Dozier translated from German to English the delightful operetta, The Nuremberg Doll, in which she took the leading role at the time that her teacher, Berta Gerster

Gardini, directress of the Etelka Gerster School of Singing, produced the work in Cincinnati, and which was performed at the Cincinnati Zoo Opera during the seasons of 1926, 1927 and 1928. This translation she made at the time that the Cincinnati Symphony Orchestra directors gave the operetta in 1930 for the orchestra fund.

Madame Gardini hopes to produce the Nuremberg Doll this fall in New York, with Miss Dozier and Verna Carega, mezzo soprano, in the leading roles.

Mildred Dilling and Harpo Marx

Gretchen Smith, in the Washington (D. C.) Evening Star, recently carried the following interesting little story about Mildred Dilling, harpist, after her appearance at the White House:

"The fair haired, deft fingered young harpist, Mildred Dilling, invited by Mrs. Hoover to play before their Majesties, the King and Queen of Siam, at the White House musicale, declares that no achievement of her successful international career has given her more satisfaction and pleasure than her ability to teach something new to Harpo, one of that famous four, the Marx brothers.

"The widely circulated report that the harping comedian had never taken a lesson in his life was true," says Miss Dilling, "until a few years ago.

"I was in one of New York's large music stores, trying a new harp," she said, "when suddenly a young man rushed up to me and said: 'Lady, please teach me that.'

"It was Harpo Marx," laughed Miss Dilling, "who explained that he had never heard a harp played like that. He asked me if I would give him some lessons, and, upon my consenting, he started coming to my studio every day. I never saw any one work harder. He would practice four and five hours a day, of course, playing everything by ear, as he cannot read a note."

"Miss Dilling continued to explain the unusual method by which her pupil would learn new combinations of chords.

"I would play a composition over for him," she said. "He would listen carefully, and then play after me. One day I played Chopin's Prelude for him. All the chords were in different positions, and it was quite difficult to play. Harpo imitated my playing and then rushed home to practice his new piece. Shortly after he left, Harpo called me on the phone.

"Listen to this!" he called over the wire. He had dragged his harp to the phone and proceeded to play the Prelude. He had forgotten the chords as I had taught him and wanted me to hear him.

"No," I said, "that's not right." Then I brought my harp to the phone and played the prelude for Harpo, listening at the other end.

"I played it through slowly, and then Harpo played it correctly, having detected by ear the combinations I had used.

"A few years ago," Miss Dilling added, "Harpo visited Etretat in France, where I was staying with my teacher, Henriette René, one of the most famous harpists in Europe. Harpo played for Mme. René, who found him a brilliant player."

Goldman's Ushers Honored

Last week there was a special concert by the Goldman Band in recognition of the services rendered by Boy Scouts who have served as ushers and aids at the summer concerts. Goldman has composed a march for the scouts, entitled The Boy Scouts of America, to which words have been supplied by his son, Richard Goldman.

It is announced that wide support has been received by the Goldman Band Association, which plans to place the band on a permanent basis. Many well known people, in music and out of it, have enrolled. With this early and immediate success, there can be little doubt as to the outcome of the undertaking.

Another Tour for Sousa

Sousa the magnificent, the grand old man of the American band, and one of our leading composers, is to start a new tour with a week's engagement at the Steel Pier in Atlantic City on September 2.

This will be Sousa's thirty-ninth annual tour—thirty-nine years since he started out on his successful career, and he is still a favorite. The best of his marches are as much played and as well liked today as they ever were. In spite of changing times and changing musical idioms, Sousa holds his popularity as composer and conductor. A rare record of achievement!

Naumberg Memorial Concert Labor Day

The final concert of the annual series given by the Kaltenborn orchestra in memory of Elkan Naumberg, and sponsored by his sons, Walter W. and George W. Naumberg, will take place on the evening of September 7, Labor Day, in Central Park, New York City. The program will be made up of selections from various operas, a waltz or two, and a Massenet ballet Suite.

END OF A PERFECT DAY



ERNEST KNOCH,

well known Wagnerian conductor, who has been touring the Bavarian mountains this summer on bicycle. On one of his trips Mr. Knoch had the pleasure of the company of Edna Zahm of the German Opera Company.

Spalding Hears From An Old Friend

Albert Spalding, back from the Pacific Coast where he was soloist at the Hollywood Bowl under Sir Hamilton Harty on July 21 and 31, brought with him a telegram from Will Rogers. The noted American violinist and the noted American humorist were not so well known fourteen years ago when they tramped together in a two weeks' tour for the benefit of the Friars, starting out every morning with a street parade and playing a show in a different town each night. It was back in those days that the catch phrase "You know me, Al!" originated. Spalding and Frank Tinney, the comedian, were doing an act together in the Friars Frolic, and while the violinist fiddled Tinney tried to upset his routine with a running monologue, punctuated with the apologetic and recurrent: "You know me, Al!"

When Spalding arrived in California last month he wired Will Rogers and this was the answer he received from Beverly Hills: "Many thanks to you, Albert. It was mighty fine of you to remember me after all these years. I often wondered if you was the same old G string fiddler that used to just play good enough to have to play benefits. So you finally got a job playing out in the woods and canyons. You will make the big time. You will be playing in the Grand Canyon yet. Personally, I don't take much to out-door fiddling. I like my fiddling corralled in. Bugs and mosquitos are too bad. The coyotes in that canyon love fiddling. They will all be down to hear you. If you hear any hissing it will only be rattlesnakes. I sure would love to come and hear you but I am laid up in bed with a minor polo accident and can't get out. Wish you would drive out and see me at my ranch. It is only eight miles from the hotel. Any loan company can tell you where it is.

WILL ROGERS."

New German Publishing Firm

BERLIN.—A new German publishing firm has just been founded here under the name of Adler Edition; its directors are two Austrians, F. C. Adler (formerly conductor of the German Grand Opera Company), and Ernst Löwy Hartmann, formerly connected with Bote and Bock. Among the forthcoming publications of the new firm is the new opera by Eugen d'Albert entitled Mr. Wu; Adventure at Arezzo, opera by Richard Hageman, of Metropolitan memory; an opera by Ernst Viebig; Anton Beer Walbrunn's opera, The Tempest (after Shakespeare); and a Singspiel with music drawn from Smetana, by Orlik. Of orchestral compositions, the list includes two works by Edwin Fischer, Stravinsky's Symphony No. 1, and compositions by Max Brand, Wilhelm Kempff and others. R. P.

Gordon and Pattison in Recital

Jacques Gordon and Lee Pattison are to give a number of joint recitals next season. Both artists will also tour separately, Gordon with his string quartet and Pattison in recitals. A quintet for strings and piano, by Pattison, will be played by the Gordon Quartet, presumably with the composer at the piano.

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Reiner Begins Term as Guest Conductor of the Philadelphia Orchestra

All-Wagner Program with Elsa Alsen and Paul Althouse Soloists

PHILADELPHIA.—Owing to persistent rainy weather, several concerts at Robin Hood Dell had to be omitted during the week of August 9. These included the farewell appearance of Albert Coates as guest conductor of the Philadelphia Orchestra, and the scheduled first appearance of Fritz Reiner, August 11. However, on the following evening (Wednesday) Mr. Reiner presented his belated program at Robin Hood Dell, offering an all-Wagner concert with Paul Althouse, tenor and Elsa Alsen, soprano, as soloists. Mr. Althouse sang two solos, Am Stillen Herd and Fangtan, from the first act of Die Meistersinger, and Miss Alsen sang

the Immolation of Brunnhilde from Götterdämmerung. Both soloists were well received and later combined their artistic abilities in two duets from Parsifal and from Tristan. The rest of the program was made up of the overture to Tannhäuser, Prelude to Act III, Lohengrin and Siegfried's Rhine Journey. It was one of the longest programs of the season, but a very enjoyable one and Mr. Reiner and the soloists shared prolonged applause at the end.

Thursday evening the weather was again unpropitious. Friday the program was a repetition of Wednesday's with one duet however, by Miss Alsen and Mr. Althouse. E.F.S.

Stadium Concerts

(Continued from page 5)

half of the program, with Mr. Bennett and Oscar Levant as soloists. The March, heard for the first time, is written in four connected movements and has a distinct personality if not always a flowing inspiration. Allan Lincoln Langley, formerly of the orchestra, conducted his waltz, Pastorale, a work of pleasing ideas though of conventional construction.

Mr. Lange again stepped to the podium to close the program with Chadwick's symphonic sketches, Noel and Jubilee.

FRIDAY, AUGUST 14

Mr. Coates' program on Friday night was essentially of romantic mood, what with Weber's Euryanthe, Williams' A Norfolk Rhapsody, Moszkowsky's Perpetual Motion, Strauss' From The Vienna Woods, and Beethoven's Eroica. The Williams number is a very delightful one indeed, so much so that it is heard too seldom. The Strauss waltz had an exalting interpretation, while the Eroica was truly eloquent.

SATURDAY, AUGUST 15

A record audience, despite the rain, heard the Saturday evening program, which was repeated on Sunday evening, with a slight change, and thus proved to be one of the finest offerings in the series so far.

The program began with the overture from Die Meistersinger and continued with two excerpts from the same opera sung by Paul Althouse, who in excellent voice, gave a superb rendition of the Prize Song. For tonal beauty and depth of feeling one could not wish for more. There was authority in Mr. Althouse's singing and a general understanding and artistry that give him a most conspicuous place among Wagnerian tenors of the present day. Indication of the audience's appreciation was manifested in its enthusiastic applause and repeated recalls.

The orchestral numbers were likewise received with the warmest applause. The second half of the program started with the duet from the second act of Tristan and Isolde, a first hearing at the Stadium, which should, incidentally, go down in history. Elsa Alsen united with Mr. Althouse in this, both rising to heights of artistic finesse. One could not have selected two voices that blended so finely—artists who interpreted Wagner emotionally and yet intelligently. One sat under full resignation of vocal and artistic sway and wondered why both were not at the Metropolitan. Vocally both are equal to the demands of Wagner, and, what is more, they rank high. Mme. Alsen, like Mr. Althouse in his solo, scored with the audience in the immolation scene from Die Götterdämmerung. She was superb in every way, the applause that broke into her last note proving this. Siegfried's Rhine Journey was beautifully rendered by Mr. Coates and his men. In a word, the evening was a gala one for Albert Coates, Elsa Alsen, Paul Althouse, and the orchestra. One could not say more.

Concert at Ocean Grove

Eda Kronitzch, local soprano, assisted by Stuart Ross at the piano, gave a successful concert at Ocean Grove, N. J., recently. She was cordially received, revealing a voice of excellent quality. Mr. Ross furnished sympathetic accompaniments.

Also on the program was Robert Elmore, the young organist, who gave an admirable account of his musical gifts.

Fontainebleau School of Music

American music students to the number of 115 are hard at work in the famous old palace at Fontainebleau, France. Although this is a smaller enrollment than last year, it is a larger number than seemed possible a few months ago because of the difficult

financial conditions now prevalent. There has been no falling off in the quality of those attending, of whom about one-third are former students returning to complete work begun in previous years.

Foreign News In Brief

"CUTTING 'EM" EVERYWHERE

BUDAPEST.—Following the example of Vienna and Berlin, the Budapest Royal Opera has decided to cut the fees of its singers at the rate of between six and fifteen per cent. The Royal Opera's deficit this season was 500,000 Pengő (\$90,000), which is less than one-tenth of the deficit incurred by the Vienna Opera.

"OPERA DYING"—CONCERTS FLOURISHING

POSEN (POLAND).—The Municipality of Posen has decided to close its Opera House definitely with the end of the 1930-31 season, because the budget of 600,000 Zloty (70,000 dollars) has been found insufficient for the maintenance of the house. Instead, the city plans a series of ten concerts, symphonic and recitals, per month, a large portion of which are to be given for the school children.

FURTWÄNGLER, STRAUSS, WEINGARTNER, KRAUSS AND TOSCANINI

VIENNA.—The Vienna Philharmonic Orchestra has announced its plans for the coming season. Clemens Krauss is again the permanent conductor, but Richard Strauss will direct two out of the series of eight subscription concerts. Furtwängler and Weingartner will conduct one extra concert each, and Toscanini is to direct the two concerts of the Philharmonic scheduled for last spring and postponed, owing to the Turin incident, when the maestro incurred the displeasure of the local Fascisti.

AUSTRIAN STATE HIGH SCHOOL OF MUSIC ABOLISHED

VIENNA.—The Austrian Parliament has passed a bill whereby the State High School of Music, founded about ten years ago, will cease to exist with the beginning of the new season. The State Academy of Music will, of course, continue as heretofore. The Max Reinhardt Seminar, which was a branch of the State High School, will not be dissolved but will pass from State control into a private enterprise.

New York University Choral Concert

Wanamaker Auditorium, New York, was filled to overflowing on the afternoon of August 10 for the summer choral concert of the Department of Music, New York University. Hollis Dann conducted a chorus of 325 voices and the Orchestral Society of forty players. John Warren Erb is the regular conductor of the Orchestral Society.

The feature of the afternoon was Theodore DuBois' The Seven Last Words of Christ. Soloists were: Lyda Neebson, soprano; Carroll O'Brien, tenor, and Reinald Werrenrath, baritone. Reversing the usual order, the chorus was in the orchestra pit, while the instrumentalists were on the stage. Dr. Dann, despite the difficulties involved in conducting ensembles both in front of and behind him, held his forces under excellent control, achieving effects of striking beauty. The soloists each scored in their respective roles. Miss Neebson revealed a clear and flexible soprano. Mr. O'Brien sang the tenor parts with fluent tone and impassioned feeling. Mr. Werrenrath brought to the baritone music characteristic nobility and dignity of both voice and interpretation.

The first part of the program comprised a cappella numbers by Schuetky, Burleigh and Sullivan, a Negro spiritual, and Elgar's The Snow for women's voices, twelve violins, piano and organ. The spiritual brought a quartet made up of Miss Neebson, Ruth de Villafranca, contralto, Mr. O'Brien, and Richard Seibold, baritone. Sullivan's Say, Watchman, What of the Night, was sung by the chorus with Mr. O'Brien as soloist.

Frank Luker was at the piano and J. Thurston Noé at the organ for the concert.

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The New Art of Designing Radio Programs

(Continued from page 6)

modern tea room on Montmartre; a specially-translated version of an old French song in which "Parisian mothers warned their daughters against the gallants of Paris;" a male quartet arrangement of Ben Bolt—with reference to Trilby; an imitation of Maurice Chevalier singing in a Cafe Chantant; the orchestral number by Delibes, spiced up as above noted; and so, by a series of careful contrasts, a radio picture of Parisian life both modern and in the days of D'Artagnan, was finally completed and sent on its way.

But to make the entire result more clear, perhaps it might be better to give you the complete list of the musical numbers as it was sent in triplicate to the publicity-chief of the firm buying the air from the New York broadcasting company; to the latter ditto; and to the conductor of the station who rehearsed it and put it on the ether. It ran as follows:

No. 1.

Opening music to the second act of Manon, by Massenet, special arrangement for small orchestra, starting at the fourth bar in the original score. At the sixth bar diminuendo, and the announcer starts. This "background" music slowly fades out until the music cue (by the announcer) to:

No. 2.

Mixed chorus with orchestra; Boul' Miche' from The Rose of Algeria by Victor Herbert. Segue into characteristic Parisian street songs, whistled by the men.

No. 3.

Piano solo; Valse in B Flat by Benjamin Godard.

No. 4.

Baritone solo a la Maurice Chevalier; It's a Habit of Mine, from the tone-film, The Innocents of Paris.

No. 5.

Soprano solo with mixed quartet; Gavotte from Manon.

No. 6.

Orchestral number with specially-arranged humming chorus; Pizzicato Polka by Delibes, voices in four-part harmony starting at the second theme.

No. 7.

Tenor solo; In the Luxembourg Gardens, by Manning.

No. 8.

Male Quartet, a capella; Don't You Remember Sweet Alice, Ben Bolt?

No. 9.

Contralto solo; L'inutile defense, 17th Century street song with special English translation.

No. 10.

Tenor solo with mixed chorus; Song of the Vagabonds, from The Vagabond King, by Rudolf Friml.

No. 11.

Russian Balalaika orchestral number; Traditional.

No. 12.

Men in unison; Chevaliers de la lune, Latin Quarter song—segue to last half of Boul' Miche' with mixed chorus, taxi horns, whistles, screams, etc., then segue back to opening Manon music pianissimo for final announcement and sign-off.

SPAIN WITHOUT A CARMEN!

That was the first determination when it came to designing a program about the land of the Dons, for Bizet's opera has been worn threadbare over the radio. As background music, a guitar and mandoline playing the old Spanish folk song, Teresita Mia, opened and closed the picture. But how to get away from those eternal Spanish dances, probably every published mother's son of which has been done to death on the air, and yet without them no true musical résumé of Spain could be put together? After some cogitation it was decided to engage a Spanish dancer, place her on a platform and give the listeners in an authentic "picture" of the taps, stamps and castanet clicks of old Spain. This idea came over the radio with delightful clarity, and the scheme was instantly seized upon by other programmers.

Like the little hoof beats of Pan, the dainty heels of that pretty dancer recorded nobly. She insisted on appearing in full costume when she was broadcast, by the way. Said she couldn't dance without her costume. What a pity that particular program wasn't televised.

It also struck me that because your average Spaniard is by nature serious and gloomy, it might not be a bad idea to crowd

some comedy into this program. There was the possible danger, in shying away from typical Spanish music which all sounds alike and has already been played everywhere, of becoming too "instructive." In the continuity I had called attention to the fact that Carmen seemed to be absent—perhaps had gone over to some other radio program for a change—but where existed a comedy song strictly about Spain?

About thirty-seven years ago Raymond Hubbell wrote one called If Christopher Columbus Hadn't Sailed. I dimly recollected it, but most everybody else in New York who had heard it was dead. The composer is very much alive, however. For five days we racked our brains, and at last located the only two copies in existence under the dust in the archives of Charles K. Harris' stockroom over the Astor Theater. The lyrics were so old that they were modern. The reference to political tangles over thirty years ago were pat today. Even the abdication of Queen Isabella was suggested—with the delicacy of a spade. Truly, history repeats itself!

In contrast to this number, a lovely old Spanish lullaby called Dodo was used. Specially arranged from the quaint piano score, for women's voices singing the melody, with the male quartet furnishing the harmony, and a soft string accompaniment, the result was beautifully artistic and appealing. The nearest approach to Carmen on that program was made by using Victor Herbert's song of Don Jose and which, for a wonder, is practically unknown to radio programmers.

To the pianissimo strains of Moszkowski's Spanish Dance No. 1, by the orchestra, and then segueing into Teresita Mia, arranged for mandolin and guitar, the announcer opened the Spanish program, and as he talked about its immortal marble-flagged courtyards the song of the nightingale was also introduced faintly, to give more atmospheric background. Thereupon, and at the appropriate music cues in the continuity, the program was as follows:

No. 2.

Solo for baritone with girls' chorus; Don Jose of Sevilla by Victor Herbert.

No. 3.

Soprano solo; The Maids of Cadiz by Delibes.

No. 4.

Male Quartet with special string accompaniment; Ay, Ay, Ay, (Old Spanish Creole).

No. 5.

Spanish dancer specialty, featuring castanets and toe-taps; (Typical folk-music).

No. 6.

Mixed chorus with orchestra; The Cachucha, from Gilbert and Sullivan's operetta, The Gondoliers.

No. 7.

Tenor solo with guitar accompaniment; A Night in Spain by Massenet.

No. 8.

Orchestral number; Torre Materita (from the Suite Caprese) by Stearns.

No. 9.

Comedy solo for baritone with old-fashioned fiddle and piano accompaniment; If Christopher Columbus Hadn't Sailed by Hubbell.

No. 10.

Vocal ensemble (unaccompanied) Dodo, old Spanish lullaby, special arrangement.

No. 11.

Orchestral number; Jota by Granados.

No. 12.

Contralto solo with mixed chorus and orchestra; Star of Love (Spanish song and dance from Fritz Kreisler's Apple Blossoms).

(—then segue into the background music of Teresita Mia for guitar and mandolin for the final announcement and sign off.)

HUNGARIAN GYPSIES THREATEN A LAW-SUIT

It is not all plain sailing, however, this designing of radio programs so that each musical number will be at least semi-popular, entertaining and unhackneyed. My job was to furnish European programs, and having recently returned from the other side I was supposed to be an expert on the new operettas, songs and dances at present the rage over there. I was well-posted enough, but the trouble is that those new numbers are strictly protected by a cast-iron copyright and from reproduction on any mechanical instrument unless special permission is obtained in writing.

In passing, it may interest you to know that any number from a Puccini opera costs \$250 paid to the publisher by the studio that broadcasts it. For this reason, Puccini's music is rarely heard unless a grand opera star sings it, or a special orchestra plays a selection on an occasion where the expense warrants it. However, money is no object with big manufacturers who order their advertising agent to buy time on the air from a broadcasting company, and if it occurs to them no doubt radio listeners will hear lots of Puccini in the future. The trouble is that Puccini is considered "sad" by most spon-

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sors. In a conference not so long ago, I heard a big manufacturer say:

"We don't want any Madame Butterfly. She committed suicide."

Nearly all foreign publishers have a New York representative from whom, in most cases, a formal permission to broadcast a copyrighted Continental composition may be obtained for the asking. It should be understood, however, that a regular blanket fee is paid monthly to an association protecting authors, composers and publishers by all broadcasting stations, this subscription fee covering most of the copyrighted music without any further expense. Of course there are exceptions. The same Association publishes a bulletin at stated intervals authorizing the release of various new compositions or calling attention to other numbers for which an extra royalty must be paid when used on the radio. These bulletins naturally form an important item in the files kept in the legal and research departments of broadcasting companies. But I am getting ahead of my story:

One day, while finishing the continuity for the Hungarian program, a telephone call came from the research department of the broadcasting company that had hired me.

"We are afraid of that Old Gypsy song on your Budapest program."

"What's the matter with it?" I inquired.

"Well, isn't it copyrighted?"

"Yes."

"Who's the publisher?"

"Rözsavölgyi és Társa, in Budapest. Zipser und König in Leipzig also have an edition of it," I replied.

"Exactly. Those firms have no New York agent and it would take six weeks to get a written permission from the publishers. Consequently we can't clear the copyright in time for your broadcast. Sorry, but you will have to substitute another number."

I had scamped that and was hurt to the quick, for I was crazy about the song. Furthermore, it afforded a priceless paragraph in my continuity. The Old Gypsy was a folk song adapted by Ernst Kondor for contralto, with a violin obligato, and after a lot of research I had found out that the original two old Romanies who were supposed to have sung and played it, did so one night in the High Tatra, way down the Danube, before a crowd of English sportsmen who were dining on trout they caught in Lake Csorba, not far from the Carpathian Mountains. Moreover, it appeared that the Hungarians—otherwise ardent sportsmen—have never looked upon fishing as a sport; the program was to be broadcast on the first day of the open fishing season—all in all, that particular song came in mighty pat. Even my news-instinct (a deadly talent in designing a radio program) protested against leaving this song by the wayside, but it had to be done.

There was a time when broadcasting studios used to take a chance in the matter of foreign copyrights but, as the public has doubtless read, some expensive law-suits ensued, and in the last few years the air-magnates have become exceedingly wary and will censor the best musical idea in the world rather than run the slightest risk of becoming involved in an action for damages. Nothing goes on the air today, from any reputable firm, that is not accompanied by a cut-and-dried understanding. I was curious to know how that research department had spotted the song about the two old gypsies, for I was positive it had never been played outside of Hungary—certainly not over the American atmosphere. When I talked with the expert who had called me up he shrugged his shoulders.

"Sixth sense, maybe," he replied to my question. "Dinged if I know. It was just a hunch."

"Leaving that song out spoiled a peach of a story."

"And saved us, in all probability, a peach of a law-suit," he said.

"But—would anyone have reported it to the publisher in Budapest?"

"You never can tell. There are a lot of Hungarian societies in the United States and Canada and whenever a Hungarian program is advertised they all listen-in." Incidentally, just now in America, the rage is for gypsy music of every description—but mostly Hungarian. The day of the Russian Balalaika orchestra seems to be nearing its sunset.

After surveying that Hungarian program I felt sorry for our American typesetters but musically the list seemed interesting. The Budapest Evening was as follows:

OPENING

For the background music to the announcement, Liebestraum by Franz Liszt,

A Fine Man's Song for Radio and Concert Artists



London Girl

Song
Words & Music
by
Louise Snodgrass

Published in
two keys:

High, Low, Price .50

From Musical America, July, 1931:

"Louise Snodgrass, a gifted Cincinnati composer, has written what should be a 'hit' among songs for men this season in her 'London Girl,' a rousing melodic song with enough of the popular tone in it to appeal to all kinds of listeners. The text is her own and is quite as fetching as is the music, which is couched in an idiom that reflects the influence of the harmonic advance of our day upon a melody that has a folk-like swing. It is vocally very grateful and exceedingly well written."

By the same composer

GYPSY WEATHER. Vocal solo. High, Medium, Low..... .50
As featured by Olive Palmer on her Palm Olive Hour broadcast

SEEKIN'. Part-song for S.S.A. with Piano..... .15



Published by

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played as a cello solo with soft string accompaniment.

No. 1.

Mixed chorus; Finale from Hunyadi László, national folk opera by Franz Erkel and published by Rózsavölgyi és Társa.

No. 2.

Baritone solo; Bozsi ne sirjon by Zerkovitz Béla.

No. 3.

Women's trio; Marishka, old Hungarian air arranged by Deems Taylor.

No. 4.

Tenor solos; Nezei bokreta and Honnan jó a fény by Lavotta Rudolf.

No. 5.

Piano, violin and cello; Gypsy rondo from the C major trio by Haydn (who was of Hungarian descent by the way).

No. 6.

Contralto solo; Kitrakotty mese, Magyar népzene by Kodály Zoltán.

No. 7.

Orchestral number; Csardas Kivilágos Kiviradtig by Komlódy Gyula.

No. 8.

Soprano solos; Piros, piros, piros, and Sarga vigo, sarga csiko, both songs traditional.

No. 9.

Male quartet; Romany Rye by Crawford.

No. 10.

Ensemble with orchestra; Play Gypsies, dance Gypsies from the Countess Maritza by Kálmán.

(—then segue back to Liszt's Liebstraum on the strings for the final announcement and sign-off.)

"HANS GOT INTO TROUBLE"

All foreign countries are not rich in music by native composers, aside from the folk songs or the national dances and among these, curiously enough, is Holland. While on the subject of national music for radio purposes, the question of folk songs logically presents itself, only it is too big a matter to more than touch upon in this article. Briefly, the objection to folk songs of any country on the part of most sponsors is that they are almost invariably in a minor key. In other words, "sad." The reason famous folk songs have lived, however, is that they sprang straight from the hearts of the common people whose expression of their hardships and loves and hopes were musically tinged with a tender melancholy.

To fashion a radio picture out of Holland's music was far from easy. Very few native composers have lived in that interesting maritime land of dikes and ditches, and the available orchestra music is next to nil. Quoting from one of the "guides" mentioned further back, under the caption Holland-Dutch, the harassed programmer is limited to the following (see top of center columns).

Six numbers and all of them intimate friends of the radio, including the last one which belongs to South Africa! Whereas, under the caption, Spain for instance, the same book lists two hundred and thirty-two numbers to choose from.

Amsterdam music publishers, however, list a goodly number of songs by contemporary Dutch composers—all in the vernacular—but I found only one that could be acceptably translated for our purposes. This was a song by Hubert Cuypers, a descendant of the famous Dutch architect, which gave an interesting slant to the continuity at least. But fortunately, Ludwig von Beethoven also came from Dutch forbears, and by selecting his short air from Egmont, the Dutch political hero, a double tie-up was obtained. Not so far-fetched, perhaps, was the idea that Rip van Winkle went to

*Title	Composer	Key	Time	Tempo	No.	Price	Min.
Dutch Patrol	Restorff	F	2/4	Tempo di marcia	S1346	B	
In Holland Suite	Kriens						
1. Morning on the Zuider Zee		C	3/4	Allegro moderato	T1521	E	
2. Dutch Mill		G	2/4	Allegro moderato	T1522	D	
3. Evening Sounds		F	2/4	Molto. moderato	T1523	D	
4. Wooden Shoe Dance (gaiety, festivities)		C	4/4	Allo. molto vivace	T1524	E	
Patrol of the Boers	Schleiffarth	F	2/4	Marcia	T629	D	
Introd.: National Hymn of the Boers.							

*Carl Fischer Analytical Guide.

sleep in the days of old New Amsterdam, so a finale for all my personnel from the opera on that subject by Reginald DeKoven was woven into the program.

The Spinning Chorus from Richard Wagner's Flying Dutchman (although in the opera it is staged in Norway) is rarely done on the radio, so that was likewise included. A picture of Holland's windmills was afforded by Gillet's The Mill with its clicks accentuated in the orchestra and a soprano solo with male chorus called Little Miss Wooden Shoes was resurrected from Miss Hook of Holland by Paul Rubens, whose name gave our announcer a chance to mention the great Flemish painter in passing. Designing that program was certainly like making an anagram!

Another number consisted of three, authentic, Dutch Kiddie play-songs tacked together and arranged for the girls singing in unison. One of them told most charmingly how the road to Rome was by way of Cologne, and another described how, in splashing in a mud puddle, baby Hans got into trouble. The lyrics of the song In Tulip Time, from one of Ziegfeld's Follies were particularly apt, and there seemed to be no reason why it should not be included. With an ancient Dutch dance, put into new orchestral form and with a bit of Meyerbeer's Coronation March from The Prophet—John of Leyden—a varied musical story of Holland was sent over the air.

In its completed state, the musical numbers of that program were all suggestive enough, to start with:

No. 1.

A specially-arranged trumpet fanfare from an old Dutch kiddie play-song led into the opening announcement and then followed the Dutch National Anthem, Wilhelmus van Nassau, for mixed chorus, with a special translation by John Murray Gibbon.

No. 2.

Girls in unison; Three Dutch kiddie songs with special arrangement and translation.

No. 3.

Tenor solo; Joyful and Woeful from the Egmont music by Beethoven (of Dutch descent).

No. 4.

Orchestral number; The Mill by Raff.

No. 5.

Vocal ensemble with orchestra; Finale Act I of Rip van Winkle by DeKoven.

No. 6.
Tenor solo; Child of my Fancy by Hubert Cuypers, Amsterdam.

No. 7.

Women's voices with orchestra; Spinning chorus from The Flying Dutchman by Richard Wagner.

No. 8.

Soprano solo with male chorus; Little Miss Wooden Shoes from Paul Rubens' Miss Hook from Holland.

No. 9.

Orchestral number; Ancient Dutch Folk Dance, arranged from the version by Willem Pijper.

No. 10.

Baritone solo; with mixed chorus; In Tulip time, from Ziegfeld's Follies of '27.

No. 11.

Mixed chorus with orchestra; Wynken, Blynken and Nod, by Nevin.

No. 12.

Orchestra and pipe organ; Coronation March from the Prophet (John of Lyden) by Meyerbeer.

(—then segue into Dutch kiddie song for strings during final announcement, with a return of the opening trumpet fanfare very pianissimo for sign-off.)

It is too much to expect, however, that one man can combine the widely-trained musician, the trained writer, arranger and even composer—when necessary—under one skin. But it would be the ideal combination, for then the selection and re-dressing of the musical numbers could run hand in hand with the preparing of the continuity. Like a Josef Urban or a Jo Mielziner, for example, who stipulate that in designing scenery for any stage production they must be given full control over the lighting effects, costumes and stage properties, it could only result in entertainingly "designed" radio programs that would form a coherent picture and a novel one, as well as artistic.

AUSTRIA'S HAYDN CENTENARY FESTIVAL

VIENNA.—Great preparations are being made for the Haydn Centenary Festival at Eisenstadt, Austria, to commemorate the composer's 200th birthday. It is intended to build a Haydn Memorial Hall at that city, to serve as a concert hall. The house where Haydn lived for thirty years, at Eisenstadt, is to be bought by the State and turned into a Haydn Museum, and the little summer house where the composer dwelled, is also to be turned into a Haydn Memorial. The Austrian Ambassador in London, Baron Franckenstein, is organizing a committee of music enthusiasts in the British capital to collaborate in the preparations. B.

Mrs. Coolidge Attends Concert in Pittsfield, Mass.

Mrs. Frederick S. Coolidge was among those attending the sixth concert by the South Mountain String Quartet and the Elshuco Trio at her Temple of Music, Pittsfield, Mass. Assisting the ensembles in compositions by d'Indy and Haydn were Phyllis Kraeuter, cellist, and Albert Sprague Coolidge, violinist, son of Mrs. Coolidge. The concert was followed by a reception given at Mountain House by Willem Willeke in honor of Mrs. Coolidge and Mr. and Mrs. Albert Sprague Coolidge. Mr. Willeke is first violin of the South Mountain String Quartet.

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Her Native America

A personality reserved yet radiant, a voice rich and low, and a beauty youthful and appealing, those are the impressions that form in the mind of one meeting Audray Roslyn. Miss Roslyn is an American girl, a native of New York, and she ranks high among the young artists who so worthily represent American talent in Europe.

Miss Roslyn returned in January of this year from ten months' study and concertizing on the continent with a success the tangible proofs of which are the enthusiastic criticisms given her by the European press and the fact that Georges de Koos, the eminent Dutch concert manager, wished to arrange an extensive European tour for Miss Roslyn during the 1931-1932 season.

"I was tempted by this offer," stated the young pianist, frankly. "But I had been almost a year abroad, and I was anxious to try my artistic wings in my own country." "But you had made your American debut before going abroad, hadn't you?" Miss Roslyn was asked.

"Yes, in New York, in Steinway Hall. And the critics were very kind to me. However, I felt that I had made progress—matured—during my concert experience on the continent.

"So I came back, and in March gave my first large New York recital—in Town Hall."

"And this time, also, the critics were 'kind,'" the writer smilingly suggested, remembering the verdict of the New York Times—"a recitalist who has a personality and an intellect," and the phrases "masterly touch," "fine technique," "vigor and force," "singing tone," with which others of the critical brotherhood had described the young artist.

Miss Roslyn's brown eyes smiled back at us. "Yes," she said simply, "I got very good notices. And I want to say that it meant the biggest thrill I ever had, I think."

"Not altogether because the New York press has the reputation of being hard to please—the real reason their praise thrilled me was because my own home town liked me."

"I am not nervous when I face an audience. I just feel that I have something to say to them in my music. But I must admit



AUDRAY ROSLYN

that the European appearances, while they meant an inexpressible great experience, were not quite the same as when I realized that I was playing in my own city—and that people liked me."

"'Liked you' is putting it very modestly," laughed the interviewer. "It must be a wonderful inspiration to look over press notices like yours."

"It is encouraging, certainly," agreed Miss Roslyn. "But what I most like about the reviews is that they are so fair; their criticism, I have always found, is most constructive. For instance, when I first played in Steinway Hall, one of the newspapers found some fault with one of my interpretations. I studied the criticism, but could not comprehend the writer's objection to my playing of the number."

"Some months later I included the same composition on one of my European programs, and, remembering the New York journalist's criticisms, I got out the clipping

and saw at once where my trouble lay. "That night I played the number with my new understanding of it. Of course, you may believe that I searched the local papers anxiously for comments on my playing of that particular composition. And you can imagine how happy I was when several critics noted especially that its interpretation had been one of the best on my program."

"In what continental cities did you play?" she was asked.

"In Frankfurt-am-Main, Cologne, Amsterdam, The Hague, Potsdam and Berlin," was the reply. "And, besides enjoying my concertizing, I thoroughly enjoyed the traveling. In fact, 'the brown eyes laughed again, 'I think I was born to be some sort of 'traveling attraction.' I have a perfect genius for quick packing of trunks, and constant change—new faces and places; foreign money and customs—have a perfect fascination for me. 'I knew no German when I left America for foreign shores. At first I was pretty helpless, but I soon became confident enough to go about alone and make purchases in the shops. My requests and orders must have been pretty incomprehensible and funny, because for a while the people I addressed looked astonished, or politely smothered their amusement, but after a time I learned. When I go back to Europe—as I may, for the season after next—I think I won't have any trouble with the language."

"Traveling in all those old cities, meeting interesting people, and clipping out favorable concert notices—what a break," we sighed enviously and rather slangily.

"It was nice. Every one of those old cities has such charm. I know when I was in Amsterdam,—although it was a disagreeable season as far as weather went,—I just reveled in the old-world atmosphere."

"And the people were so kind and cordial! Everywhere one goes, there is such delightful courtesy, and one is always put in touch with people in the next city on one's itinerary. Every city over there, of course, has a great interest in music, and a talent in that art is rather an Open Sesame."

Privately, we felt sure that Miss Roslyn's own charm and modesty are the only "Open Sesame" needed!

"In spite of all the attractions abroad, though, you are glad to spend this year at home?"

"Yes, indeed," stated this young American firmly. "I am looking forward more than I can say to next season. My plans include a second recital in Jordan Hall, Boston, in January, and in March I am scheduled for another program in Town Hall."

"And this time," we interpolated, "your Town Hall appearance in your 'home town' ought to be an old story to you."

Audray Roslyn smiled. "Haven't you a 'home-town' of your own?" she asked.

M. L. S.

Florence Stage for Gastein

Florence Stage appeared with the Vienna Symphony Orchestra in Bad Gastein, Austria, on August 17.

Varied Programs Delight Hollywood Bowl Audiences

Monteux Replaces Rodzinski Who Returns Later—Both Conductors Share the Enthusiasm of the Large Audiences

HOLLYWOOD, CAL.—Dr. Rodzinski said au revoir on August 1 (as he returns for another week, later) with an all-Russian program, a type of musical fare with which he is a past master. He used the various numerous Russian colorings with the bold stroke of the broad artist, and achieved much that was both arresting and entertaining. In the Pathetic Symphony in B minor he kept the interest with unflagging spirit. The Polonaise from Eugene Onegin was given with much verve, and the melodies sang as living things. Ochi-Albi, cellist, distinguished himself with the Variations on a Roccoco Theme. The Overture Solonelle, from 1812, was the choice of the large audience as the high-light of the evening.

Pierre Monteux made his re-entry, after a four year absence, and was heartily welcomed by a big crowd, strong in expectancy, and they were not disappointed. He conducts without stand, rail or music, and his vim and sureness is imparted both to audience and orchestra; no exaggeration of tempo or volume is used as gallery play and the lovely music is heard without distortions. The Brahms Symphony No. 2 in D minor was given with great attention to its beautiful detail, and in the Symphonic Suite, La Mer, of Debussy, was revealed the great poetic soul of the composer interpreted by another poetic soul, the result being a thing of great beauty. Dances from the opera, Marouf, of Rabaud, brought the assistance of the chorus of the Los Angeles Opera. The melodies and rhythms are most marked in the Rabaud music, which was heard for the first time here, and are bound to be very popular; the chorus, while singing very little, added much to the pleasure of the first hearing.

The old "Bowl thrill" was on tap for Monteux at his second concert, on August 6, and harmony held full sway. The Concerto Grosso in D minor, Handel, held the large audience with its dainty beauty (played by a

small string orchestra), and the skill of the players brought out every bit of exquisite loveliness with almost perfect nuance. The symphonic Lyrique of Nabokoff, is most arresting in the manner in which the themes are brought out, and the impression at its first hearing was a desire to hear it again, so as to become familiar with its continuity. The Fire Bird music of Stravinsky was given with all its beauty, and as Monteux conducted its first performance we felt we were being initiated to a new number. The Peri Dance Poem of Dukas, and La Valse of Ravel, brought an inspired program to a close.

On August 7 Monteux brought us a very varied Russian program, that ran some gamut of musical expression ranging from the fourth Symphony of Tchaikowsky to The Spirit of the Factory ballet of Mossoloff. All felt an obligation to Bolm for his masterful presentation of the Ballet from Rimsky-Korsakoff's Snowmaiden, with its extraordinary costuming and traditional dancing. In fact it was the climax of all Bowl ballets. Other dances included a Nocturne and Valse of Chopin, and Kikimora, a folk lore tale by Liadov, followed by the Polovotsian Dances from Prince Igor of Borodin. The program was very long but held the interest unflaggingly. Monteux won the full approval both of orchestra players and the overflowing audience, and gave us an evening long to be remembered.

On Saturday night, August 8, Monteux brought an exalted impressiveness to a program of Beethoven that gave unalloyed joy to the Bowl music fans. The immortal "Fifth" was given a reading of great insight into the real Beethoven, the great music philosopher. The audience was quick to recognize the master hand of Monteux, and, though it was the last number on the program, no one moved until the very end. The Dance of the Devishes from The Ruins

(Continued on page 23)

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Forsyth Composition Featured At Events Of World Interest

Josephine Forsyth's musical setting of The Lord's Prayer was performed August 8 on two occasions of world-wide interest. President Hoover was the center of inter-



Josephine Forsyth at her summer home, Myers Heath, Ashland, Ohio.

est at one of these events, Mrs. Hoover at the other.

In the afternoon at the Akron, Ohio, Country Club a luncheon was given for Mrs. Hoover previous to her christening of the Zeppelin Akron. As she entered the ball room, where luncheon was served, the 303 women present rose, and Alma Bork Babb, lyric soprano, with Katherine Bruct at the piano, sang The Lord's Prayer as an invocation.

In the evening at the closing session of the World Conference of the Y. M. C. A., in the Public Auditorium, Cleveland, which President Hoover addressed by radio, The Lord's Prayer was sung by the Orpheus Male Chorus, Charles D. Dawe conducting.

"Let us regard this not as a song but as a prayer, and refrain from applause," said Dr. John R. Mott, international president. The 10,000 delegates from all parts of the world, light skinned and dark, and in a variety of national costumes, bowed their heads in prayer. In his tribute to the Orpheus, Dr. Mott referred to the beauty of Miss Forsyth's composition.

Florentine Grand Opera Company Season

The Florentine Grand Opera Company announces a season of grand opera for 1931-1932 under the direction of Francesco Pelosi. The artistic personnel of the company includes Anna Leskaya, Gladys Axman, Bianca Fiora, Helen Sheriden and Edith House, sopranos; Elena Bussinger, Elisabeth Hoppel and Margherita Villa, mezzo-sopranos; Bernardo DeMuro, Giuseppe Barsotti, Fortunato DeAngelis, Francesco Curci and Giuseppe Reschiglian, tenors; Ciro DeRitis, Joseph Royer, Luigi Delle Molle and Eugenie Prosperoni, baritones; Michele Santacana and Natale Cervi, basses; Walter Grigaitis, conductor; Angelo Cannaruto, assistant conductor; Luigi Raybaut, stage director; and Dimitri Ciutro, ballet master.

The company will fulfill an engagement, October 12, in Philadelphia. This will be followed by a national tour of most of the principal cities of America. Mr. Pelosi is well known as an impresario, having produced grand opera in the United States for the last ten years. He has presented such artists as Titta Ruffo, Giovanni Zenatello, Pasquale Amato, Riccardo Stracciari, Tamaki Miura and many others.

Sevcik Guest Teacher at National Associated Studios of Music

The National Associated Studios of Music, Boston and New York, announces the engagement of Ottakar Sevcik, distinguished violin pedagogue, as guest teacher for the 1931-1932 season. Ary Duffer, well known concert artist and teacher, former pupil of Mr. Sevcik, will act as his assistant.

Ottakar Sevcik was born at Horadowitz, Bohemia. His first music lessons were from his father, a violin teacher. At fourteen the boy was sent to the Conservatorium in Prague, where he studied under Anton Bennewitz for four years. At the end of this time he accepted a position as Concertmeister of the Mozarteum in Salzburg.

When only twenty-three Mr. Sevcik was made professor of violin at the Imperial Russian Music School in Kiev, where he remained for seventeen years. He then accepted an invitation to return to Bohemia and become principal professor of violin at the Prague Conservatory.

Mr. Sevcik has been the teacher of many noted artists, among them Zlatko Balokovic, Marie Hall, Jaroslav Kocian, Hugo Kortschak, Jan Kubelik, Erika Morini and numerous others. Artists who have coached with Mr. Sevcik include Wieniawski, Wilhelmj and Zimbalist.

Ravinia Opera

(Continued from page 5)

Rachel was entrusted to Elisabeth Rethberg, Eleazar was given to Giovanni Martinelli, the Princess was sung by Florence Macbeth, while Leon Rothier was the Cardinal. Cavadore was the unfaithful prince, Leopold. Ruggiero was sung by Cehanovsky and Ananias was the Herald.

Mme. Rethberg triumphed anew in a role in which she has often been admired in the past seasons. Singing with that opulence and beauty of tone that has made her famous the world over as one of the foremost sopranos of our day, she also delighted the eye by her lovely and charming personality. Her success at the hands of the multitude left no doubt as to the pleasure derived from both her singing and her acting.

Giovanni Martinelli was in fine fettle, and his singing throughout the evening deserves only superlatives. Leon Rothier was a pillar of strength in the role of the Cardinal. After his aria in the first act he was loudly and justly applauded. Rothier belongs to that category of singers of the old school which to many is still known as "la grande école" and of which the French basso is one of the foremost disciples and exponents.

Florence Macbeth was delightful as the Princess—good to look upon she also charmed the ears by the beauty of her tone and she shared in the success of the night. Cavadore made the hit of his Ravinia career as Leopold. Here is a young tenor who has done especially good work this summer and whose future will be watched with interest as in the last few months he has grown greatly in his art. To say that he partook with the other principals in making the performance memorable, shows that good work is well understood in this part of the world.

The smaller roles were well rendered, and chorus and orchestra performed their duties smoothly under the leadership of Louis Hasselmans. Ruth Page and Blake Scott, with the corps de ballet, also came in for recognition.

PETER IBBETSON, AUGUST 14

Deems Taylor's lovely opera is now considered one of the favorites at Ravinia and it is greeted on each occasion with such enthusiasm that Mr. Eckstein is hard put to schedule sufficient performances to take care of the demand for seats. That Peter Ibbetson will be kept in the regular repertory of the company is certain.

IL TROVATORE, AUGUST 15

The week came to a happy conclusion with another performance of Il Trovatore, sung by Rethberg, Martinelli, Clausen, Basiola, and others, with Gennaro Papi conducting. RENE DEVRIES.

Jack Salter on Trip to California

Jack Salter, of Evans & Salter, left New York recently for a trip of several weeks' duration to the Pacific Coast in connection with plans made for his firm's artists during the forthcoming season on the Coast.

Tibbett, Rethberg and Schipa are all scheduled to make a great number of appearances there. Rethberg is to be the leading soprano of the regular fall opera season beginning there in September, which marks her third year in opera on the Coast.

Mr. Salter, immediately upon his arrival on the Coast, rejoined Lawrence Tibbett for the beginning of this star's new moving picture work, and at the same time will be concluding arrangements for the concert tour which the popular baritone will make at the conclusion of his picture work.

Schipa will be busy concertizing on the Coast during February.

Cara Verson Vacationing

Cara Verson, pianist, who makes a specialty of the moderns, is spending August and September in Eagle Harbor, Mich., where she is resting and also working several hours each day at some interesting modern piano compositions which she will use in her New York recital program and on tour during the coming season.

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ANNE ROSELLE SCORES IN CLEVELAND

Anne Roselle won new laurels recently in Cleveland where she sang Aida, and excerpts from The Bartered Bride in a specially arranged program.

Pitts Sanborn, in the New York World-Telegram commented: "At the Metropolitan, Mme. Roselle's chief role was the vivacious grisette Musetta in La Boheme. Subsequently, both in America and in Germany, this soprano has been associated with parts of a more serious nature. Thus, at Philadelphia last March, she exhibited her musicianship and her histrionic intelligence in the terrifying exactions of Marie in the

American premiere of Alban Berg's ultra-modern music drama, Wozzeck. As Aida, Mme. Roselle again demonstrated her musicianship, her command of style, and her ability to get within the very skin of a character. Her voice, too, was in excellent condition and she rose nobly to the highest notes of O Patria Mia, for example."

The Cleveland Press said: Anne Roselle lifted her voice to the sky above the Cleveland Stadium and her golden tones won silent tribute from the spectators in the top-most tiers. Only at the end of her lines did the bleacherites break their silence, and

then it was to send back to the immense stage a thunderous ovation."

The same paper commented on another occasion: "A particularly admirable feature of this section of the program was the Marie of Anne Roselle. Besides achieving an impersonation that had the authentic note of prosperous peasantry, Mme. Roselle fairly outdid herself in her treatment of the music.

subsists in the humorous sallies which apparently delighted many in the audience who were sufficiently familiar with the text."

The Cleveland News said: "Anne Roselle revealed versatility by a characterization of the village beauty, a part wholly dissimilar to that of the Egyptian princess of the opening night. The same beautiful voice,

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BEATRICE S. EIKEL, Kidd Key College, Sherman, Texas, June 1.
IDA GARDNER, 17 East 6th Street, Tulsa, Okla., June 8.
GLADYS MARSALIS GLENN, Amarillo Piano Conservatory, Amarillo, Tex., June 8; Colorado Springs, Colorado, July 27; Mexico City (in Spanish) 1932.
FLORENCE GRASLE CAREY, Michigan State Institute of Music, Lansing, Mich.
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ANNE ROSELLE

Her tones in general were firm and charged with feeling, some of her high notes being truly resplendent, and she phrased with fine skill. Altogether last evening's Marie will long be remembered by those who were lucky enough to be in attendance."

Arthur Shepherd was of this opinion: "When all is said and done, the eye derives more satisfaction than the ear in this particular act, for there are dull stretches in the music, particularly in the passages allotted to Marie, well sung last night by Anne Roselle. Much of the interest, too,

even in this lighter vein; but all of her fussy little mannerisms and the awkwardness of the girl Marie were truly charming and made a genuine stage picture."

Archie Bell, in the Cleveland News of July 29, wrote: "Anne Roselle gave a splendid performance of the name part, both vocally and histrionically. With an eye to effective color, she costumed Aida in Nile green and favored with many poses of the hands and arms in the manner of the Ancient Egyptian paintings. Her lovely voice carried the familiar arias to the vast audience in a fine manner."

Syracuse University Notes

The College of Fine Arts of Syracuse University presented, August 4, Claire Alcee, soprano, as soloist with the University Orchestra in the hall of the John Crouse Memorial College. Andre Polah conducted his orchestra in the overture to Rossini's Barber of Seville, a Strauss tone poem, numbers by Wagner and Debussy and the Bloch Concerto Grosso for string orchestra and piano obbligato, with Earl Stout at the piano. Miss Alcee was heard in a Mozart aria and a scene and aria from Act II of Gounod's Faust.

Two evenings later the same hall was the setting for a recital given by summer school students of the music department of the College of Fine Arts. On the program were Sarah French, pianist, pupil of Professor Ridge; Ruth Dabney Smith, violinist, pupil of Professor Polah; Horace Douglas, organist, pupil of Dr. Parker; Myra Gillette, pianist, pupil of Professor Mulfinger; the voice department was represented by Wanda Kseniewicz (who sang two duets with Dean Butler), Mrs. Jean Hershfield Shay, pupil of Professor Welles, and Meta Dinger Gualillo, pupil of Dean Butler; and the summer session's chorus, conducted by Howard P. Hinga.

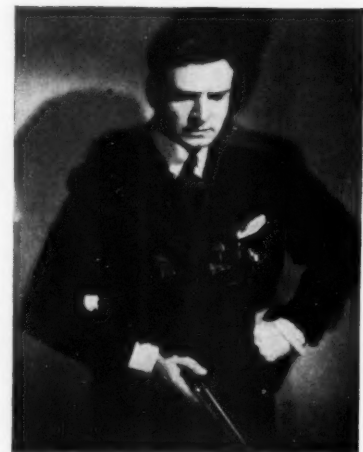
Mildred Dilling's London Dates

Mildred Dilling, harpist, recently had the distinction of appearing at a musicale in the home of Mrs. Kenneth Leeds in London, given in honor of the Egyptian minister. She was also guest artist at the Mozart concert for flutes and harps with orchestra in London, which was broadcast.

This young artist is now spending a well earned vacation at her studio in Etretat, France. This studio is built on the hull

of an old fishing vessel on the type of Noah's Ark and is situated on the top of a hill overlooking beautiful Etretat Bay.

Miss Dilling is scheduled to return to America the end of this month to fulfill various concert engagements throughout the country.



ZLATKO BALOKOVIC

Whose Australian tour is proving a thrilling event. He is booked for a European tour next winter under the direction of George Albert Backhaus of Berlin.

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Seagle Artist in Concert

Three members of the Oscar Seagle Music Colony, at Schroon Lake, N. Y., in the Adirondacks, gave a concert at Glens Falls, N. Y., on August 3, the artists being Corinna Mura, coloratura soprano; Ocie Higgins, soprano of the New York Opera Comique, and Tom Broadstreet, baritone. They were most enthusiastically received. Pauline Gold, artist accompanist for Oscar Seagle, was at the piano.

Several duets from operas were important features of the program. They were given with an esprit and a musical coordination that proved delightful. A duet from Mozart's Don Giovanni by Miss Higgins and Mr. Broadstreet, held the finish and grace of true Mozart singing. The two sopranos sang the duet, Sous le Dome Epais, from Lakme, most musically, and Corinna Mura and Mr. Broadstreet closed the program with the soprano and baritone duet from Rigoletto. There was tradition in their renditions.

Corinna Mura, a brilliant coloratura, who sings with the purest articulation and reaches the heights above high C with ease and musical tone, gave among her solos a most effective Spanish Prison Song by Chapi, wherein there was a depth and warmth unusual in this type of voice. And again in the old Italian Amarilli one found haunting phrases that linger in the memory. She also sang an aria from La Sonnambula (Bellini) with graceful florid cadences that were never slurred.

Ocie Higgins gave that very soulful aria Les Larmes (Tears), from Massenet's Werther, with beautiful phrasing and with a fineness of gradation in both tone and word-values, while several songs in English were presented in faithful mood and admirable tone values. Miss Higgins returns this winter to the New York Opera Comique where she has already sung several leading roles.

In Tom Broadstreet there is developing a baritone with a pervasive voice of real soul quality. There is imagination behind his interpretations, his legato holds a rhythm that makes his songs alive. In Grant Shafer's The Eagle his full voice was revealed with a wealth of tone. It was dramatically stirring. And in Bainbridge Crist's Into a Ship Dreaming there was a quiet mood that bespoke artistic control and was melodious and alluring singing.

Corinna Mura and John Seagle, baritone son of Oscar Seagle, recently gave a joint recital for the interesting summer colony at Murray Bay, Canada. The musicale was given by Mr. and Mrs. George Welwood Murray of New York City and many distinguished guests were present, including Mrs. William Howard Taft, widow of former President Taft, many notable Canadians among whom were Sir Arthur and Lady Harris of Murray Bay and Bermuda, and Mrs. Hamilton Fish of New York, also Dr. and Mrs. Rainsford, and Mr. and Mrs. Joseph Choate.

Another concert group from Oscar Seagle's summer studio at Schroon Lake is a male quartet—the 1931 "Kitchen Quartet" that has had many illustrious predecessors and that this year includes Willis Ducrest, Murray Kendrick, Brantley Watson and Tom Broadstreet. They sang for Hospital Day at Ticonderoga, when Governor Roosevelt was speaker, and gave a concert of quartets and solos at Potteryville, N. Y., on August 22.

The Sunday afternoon Song Vespers that Oscar Seagle has made such a significant event, has capacity audiences each week in the large rustic theater-studio. The Vespers are at five, and people motor many miles to attend them. Mr. Seagle usually sings for this hour of sacred song, besides soloists and ensembles from the colony and a large chorus under Ernest Cox.

Bartlett and Robertson Play At Paris Exposition

Ethel Bartlett and Rae Robertson played on July 17 at the Colonial Exposition in Paris as part of a four day Festival of English Music. From there they flew to London for a Queen's Hall concert under the auspices of the International Festival of Contemporary Music. A similar concert followed two days later in Oxford, after which they left England for Switzerland, where they were engaged for the Anglo-American Educational Conference at Lausanne. The two-piano specialists come in October for an American tour of thirty concerts. They remain here until April 1, after which they return abroad to fill engagements in England, Ireland, Holland, Roumania, Bulgaria, and Jugo-Slavia.

Leading Roles for Teslof Pupils

A number of pupils of Jean Teslof, baritone, vocal teacher and coach, sang leading roles in the recent production of Cavalleria Rusticana and Pagliacci given at the Good-year Theater, Akron, Ohio, by the Akron Civic Opera Company. Alma Babb and Lorena Whittemore, alternated in the role of Nedda, while Richard Haggstrom sang all three performances of Beppe in Pagliacci.

Ruth Akers sang Santuzza; William Lindner, Turiddu; Hazel McGinley, Lola; and Gertrude Miller, Mama Lucia. These singers have been studying with Mr. Teslof for the past three seasons. Peter Mihailoff, who sang Alfio, Irene Crooks, another portrayal of the part of Santuzza, Marianne Lindner (Nedda) and Harry Garlock (Canio) were members of the master class which Mr. Teslof held in Akron this summer.

Cadman's Violin Sonata

When Charles Wakefield Cadman was in San Francisco recently, his new concerto for violin and piano was given, he playing the piano part and Sol Cohen the violin.

Cadman had an interview with Redfern Mason, of the San Francisco Examiner, before the performance, in which Cadman said that if his music was American it was because he is himself American, not because he deliberately adopted any supposedly American idiom. The comment by Redfern Mason in the Examiner was as follows:

"The highlight of the afternoon was Cadman's new sonata for violin and piano, with Sol Cohen violinist and the composer at the piano. Here is an authentic new page added to the none too voluminous library of modern violin literature. Cadman has the gift of melody, and the impression left by a first hearing was that he has caught the true song of California. That, of course, is an indemonstrable proposition. Still I believe most people will agree with me that in this pastoral triptych there is the voice of the California wild, its rapture, its evening melancholy, its exuberance. But however that may be, the sonata is excellent music, American to the core, not by adoption of any artificial idiom but by the manifestation of the things of the spirit. Sol Cohen played the work with musicianly sympathy and if Cadman is not authoritative, who could be?"

Alexander Fried in the Chronicle said: "An attractive, sincere and warmly lyric violin sonata in G was played by the composer, as pianist, and Sol Cohen an excellent Los Angeles violinist."

Vera Bull Hull Returns From Coast

Vera Bull Hull, well known concert manager, recently returned to New York from the Pacific Coast, where she attended the convention of the National Association of Altrusa Clubs at Coronado Beach, Cal. This women's organization is comparable to the Rotary Club for men, in that its membership is open to one outstanding woman in each particular field. In the New York City Club are such members as Mrs. Franklin D. Roosevelt, manufacturer of early American furniture; Dr. Lillian M. Gilbreth, industrial engineer; and Gena Branscombe, composer. Mrs. Hull is governor of the first district of Altrusa Clubs, including New England, New Jersey, New York and Pennsylvania.

Mrs. Hull also visited the important cities on the Pacific Coast, returning east by way of Vancouver and the Glacier National Park. Upon reaching Chicago, Mrs. Hull was the guest of Yvonne Gall in Highland Park, and heard Mlle. Gall and Edward Johnson sing Tosca at Ravinia Park.

Well Known Musicians Celebrate Birthdays

Three birthdays of people well known in the musical world have been celebrated lately. A musicale was given at the Hotel Seymour in celebration of the recent birthday of Florence Foster Jenkins at which she sang a musical program accompanied by Maude Beard. Guests of honor were Gina Pinnera, Mr. and Mrs. Guido Ciccolini, Betsie Spogen, Arthur McClelland, Holmes Washburn, George Arthur Keane, Ellis Gold and others.

August 2, Betsie Spogen, radio artist, and St. Clair Bayfield, chairman of drama of the Verdi Club, were given a dinner at the Hotel Shelton in celebration of their birthday. The dinner was given by Florence Foster Jenkins and was followed by a program sung by Miss Spogen, accompanied by Ralph Brainard. Many beautiful gifts were received as souvenirs of the birthday. Mary E. Dobson of Boston, and Harold Parker of San Francisco, were amongst the out-of-town guests.

Success For Martino-Rossi

Giuseppe Martino-Rossi, baritone, has this summer duplicated the success of previous seasons with the Cincinnati Zoo Opera Company. The Cincinnati reviewers have written much favorable comment on his voice and dramatic ability, as did the Cleveland press when, from July 27 to August 2, Mr. Martino-Rossi sang leading roles with the Cleveland Grand Opera Company. He then returned to Cincinnati for the remainder of the season. In addition to concert engagements this winter, Mr. Martino-Rossi will again appear with the Philadelphia Grand Opera Company. The baritone is under the management of Vera Bull Hull.



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NEW YORK AUGUST 22, 1931 No. 2680

Why do glee clubs sing only in the Winter?
Aren't they gleeful in Summer?

Italian music publishing fell off last year about
fifty per cent. in output and receipts.

Even the Doctors of Music find that the symptoms
of depression are rapidly disappearing from the
tonal art.

One robin does not make a spring; but only one
composer ever made a lasting Spring Song. His
name was Mendelssohn.

Musical waves are combining with the ocean waves
in Atlantic City this Summer, where opera holds
melodious sway on the Steel Pier.

Having safely weathered the "crisis" in opera, the
patient is in enterprising form and promises to spend
a lively and successful winter of 1931-32.

In Italy, the music presented over the air must be
approved by the Italian Art Committee for the Su-
pervision of Radio Broadcasting. In America, it is
usually approved by the commercial firms which ad-
vertise with tonal help.

On the editorial page of the MUSICAL COURIER
of March 5, 1902, there appeared the following:
"The fire that broke out in the wig room of the
Metropolitan Opera House the night of the gala
performance was caused by Fritz Scheff's Papagena
wig coming in contact with Wotan's whiskers."

The Italian piano industry, badly hit in recent
months, has appealed to its Parliament for aid. They
may receive it, too, for, strangely enough, such phe-
nomena occur frequently in Europe, where the
legislators have heard of the existence of music and
the other arts, and recognize them as important
assets in national dignity and culture.

It seems that the world-wide economic depression
has resulted in disappointingly small audiences for
the Salzburg Festival, in spite of more lavish, varied
and expensive programs than have ever been offered
before. Music lovers simply cannot afford to grant
themselves the luxury of attendance. Some of the
programs have been broadcast very satisfactorily in
America, so that a vast audience has been enabled
to enjoy them, but this does not pay the bills. The
festival management is to be felicitated upon its cour-

age in going on with the festival in the face of pos-
sible deficits. Art for art's sake.

It is reported that King George objects to the
British national anthem, God Save the King, being
played too fast. He likes it slow and dignified. Per-
haps he feels that it is Americanized by too much
haste.

At the Prague National Theater, five new operas
by Czechoslovak composers, will be heard in 1931-
32. And how many, by American composers, will
be heard during the same period, at the opera houses
of New York and Chicago?

From the German Reich comes the offer to buy
600,000 tons of American wheat, on a long term
credit basis. Perhaps, with proper persuasion, our
nation might induce the Reich to purchase also some
of our superfluous jazz, on any terms whatsoever.

London's Promenade concerts have commenced,
with some new modernistic works scheduled for per-
formance. It is to be hoped that none of the music-
ally atavistic listeners will feel inclined to promenade
out of the concerts if the novelties do not suit their
conventional fancy.

There are 330,000 radio listeners in Australia, and
they receive a minimum of jazz music, without any
complaint on their part. And speaking of that land,
one of the most animated and interesting exchanges
received by the MUSICAL COURIER is the Aus-
tralian Musical News, of forty pages, published in
Melbourne.

We have a way in this country of naming our
streets after famous people, and sometimes the name
is taken back, as in the case of Lindbergh Street
somewhere out West. It was realized after a while
that Lindbergh did not own any of the adjacent
property and somebody else did, so they took off the
"Lindbergh" and put back the name of the owner.
Prague, however, has gone us one better and is
now naming one of the city suburbs "Paderewski."
Our correspondent says that apparently the honor is
more in recognition of political than musical effi-
ciency.

In Defense of Spohr

A contemporary musical journal recently had the
following to say about Ludwig Spohr:

"Spohr has fallen from grace so far as present-
day popularity is concerned, his violin concerto
being sometimes heard, but all of his eleven operas
have passed into limbo. Some of his sacred music
is still sung, such as, As Pants the Hart and How
Lovely Are Thy Dwellings. Spohr had a fine
melodic sense, but it often degenerated into the
trivial."

As a matter of fact, Ludwig Spohr, one of the
greatest violinists and violin composers of all time,
wrote fifteen violin concertos, which are considered
classics of the violin literature, and which consti-
tute a vital and indispensable part of the founda-
tion of the violinist's education, both technically
and musically. His concerto No. 8, popularly
known as the "Gesangsscene," and his No. 9, fig-
ured frequently on the programs of the foremost
violin soloists for about seventy-five years. In ad-
dition to his many violin works and eleven operas,
Spohr wrote nine symphonies (as many as Bee-
thoven wrote), eight overtures and a large number
of chamber music compositions of a high order.
While his style might possibly be considered anti-
quated in the light of modern departures in musical
composition, the accusation of triviality in connec-
tion with the works of this profound and dignified
classicist is somewhat in the nature of lese majeste.

An All-American Program

The all-American program at the Stadium, in New
York, postponed several times on account of rain,
finally took place, and proved—if proving were
needed—that our composers are quite well able to
make an interesting concert of their own works.
The more one hears of American music, the
more one wonders why it should be segregated.
MacDowell was vigorously opposed to "all-Ameri-
can" affairs. However, he may have been ill-ad-
vised. It seems certain that we are still not past the
epoch in our musical progress wherein we need
advertising.

We must blame, in part, conditions, and also the
lack of individuality of our earlier composers, for
this state of affairs. The foreign influx simply

wiped out our early start, and the unwillingness of
guest conductors to help the infant along retarded
progress by giving us a bad name with audiences.
Audiences simply would not believe that anything
American could be worth-while. Some members of
every audience are still of that opinion.

However, thanks to the initiative of Reiner and
Coates, we have made one more forward step.

Radio English

What is the difference between what broadcasting
stations call a "concert" orchestra and a "symphony"
orchestra? They sound a good deal alike. Except
for the jazz variety, radio orchestras are somewhat
of a puzzle. Excellent as they frequently are, one
wonders how the effects are accomplished, it being a
well known fact that rather small ensembles may be
amplified to sound full. Also, why is so little said
in radio announcements about conductors? Outside
of radio, the conductor is considered one of the
most important factors in the orchestra, but this is
the way the newspaper radio announcement reads:

"8:30—Concert Orchestra; Gladys Rice, soprano;
Male chorus. 9:00—Symphony Orchestra; The Old
Counselor."

The only way to know anything about what is
going on in the world of radio is to listen-in, and
then one can only get information concerning one
station at a time.

In Restraint of Trade (?)

Is that the proper term to describe the one-man
orchestra of South Bend who got into the news by
playing himself into jail—and playing himself out
again? He plays, according to the aforesaid news,
piano, accordion, drum, all the traps, nearly a half
dozen horns, fiddle, harmonica, and several devices
of his own invention. In other words, he performs
the duties of about ten men. Ought he not to con-
stitute himself a leader and start an orchestra? In
these days, when orchestra men are looking for em-
ployment, this lone minstrel excites our suspicions.

Hint to Hoover

A news item from Italy is respectfully called to
the attention of our revered President Hoover:

Mussolini's special partiality for the violin was again
shown recently when the appeal of a needy and talented
student of Forli for an instrument on which to pursue his
studies was granted by the Duce with the purchase and
donation of a first-class violin.

At the same time, it should be realized that the
American Chief Executive has his hands full, what
with Prohibition, Unemployment, and the European
Situation.

Toscanini's Programs

Francis D. Perkins has worked out, and prints
in the New York Herald Tribune of Sunday last,
complete statistics of Toscanini's programs. The
result is—or should be—to silence once and for all
the criticisms that have been directed towards the
distinguished conductor of the New York Philhar-
monic-Symphony by those who think he has played
too many works of his own countrymen and too
many works of small musical value. There remains
one just criticism: that he has played too few Ameri-
can works.

Wolf-Ferrari's Idomeneo

It is pleasing to receive reports that Wolf-Ferrari's
editing of Mozart's Idomeneo is just what one would
have expected from this distinguished and modest
artist. He, having respect for Mozart, and, so we are
told, having hesitated in the first place to edit the
work when requested to do so by the Munich Opera,
let Mozart say his say, adding nothing of the Wolf-
Ferrari idiom to the opera. Wolf-Ferrari, it is true,
did much with the score, but he did it for and with
Mozart. The result is a masterpiece of good taste.

An Optimistic Dean

An optimist is Dean R. G. McCutchan, for twenty
years head of the De Pauw University School of
Music. In spite of the troubles of orchestra players,
he insists that musicians still have a chance. "The
period of unemployment has had little effect on the
music profession," he said. "Nearly all of those
graduated from the De Pauw School of Music this
year have already been given positions." Good
news!

VARIATIONS

By the Editor-in-Chief

These hot days in New York about which the natives are so boastful, remind me that I recently experienced a roasting spell also in Vienna. Everybody there, however, chooses to cool off in the garden restaurant and before the sidewalk cafés. The beer and wine places, especially those of the hillside suburbs, did a thriving business in spite of the hard times.

Similarly, while I was there, all the prominent musicians of Vienna seemed to have enough money left for vacations in the country—and, more power to them.

Richard Strauss no longer is in love with living in the Austrian capital. The State and the municipality are piling up taxes against him, and the house with

was to have led on August 26th, will be under Franz Schalk, with Beethoven's Fourth, and Bruckner's Fifth. He is booked, too, to swing the baton over the two performances of Don Giovanni. The only Salzburg singer of the present Festival known to Americans is Richard Mayr, who suffered one winter of discontent at the Metropolitan Opera.

The comfortable Hotel Imperial and its Herr Generaldirektor Lehner are particularly solicitous of Americans, and the staff of the house is finically trained in courtesy and helpfulness. When you arrive there in a taxi, the doorman inspects the meter and saves you from all possibilities of argument with the driver. As for the cuisine, ask for a typical Viennese meal, and taste the result, as I did when Herr Lehner gave a luncheon with Mr. and Mrs. Friedrich Schorr as the guests of honor. Among those present were also Mr. and Mrs. William Silk, the former being the founder of the Barbizon Plaza Hotel in New York. He agreed with me on the merits of *Fridattensuppe*, *Fisch Mayonnaise*, *Rinderbraten nach Wiener Art*, *Gansleber*, *Weichselknödel*, and *Erdbeeren à la Imperial*—to say nothing of the select liquid obligatos.

An interview in the *Neue Freie Presse* made me say that there are three Metropolitan Opera performances every evening, and each in a different language, in New York, Brooklyn, and Philadelphia.

An amazingly intelligent debate took place in the National Council regarding the proposal to close the High School for Music and Interpretative Art because of the lack of pupils. It was brought out that the students leave the institution as soon as they feel themselves competent to teach or perform publicly, owing to the necessity for earning money. The debaters showed thorough knowledge of music and

duke Leopold Salvator and his family live in simple but stately retirement. His son, Leopold, drove me to the ancestral seat, stopping on the way at Mayerling, Archduke Rudolph's ill-fated hunting lodge, and at the grave of Marie Vetsera (in Heiligenkreutz) and it was engrossing to hear some of the inside tales about one of the most famous of all love tragedies. (You will come nearest to the truth about it by reading Claude Anet's book called *Mayerling*.)

Heiligenkreutz has a monastery whose basement is a wine cellar—a delightful custom in many European monasteries. Leopold and I sampled the output and engaged in conversation with the cellarmaster who told us that he is a radical Social Democrat. The talk went like this:

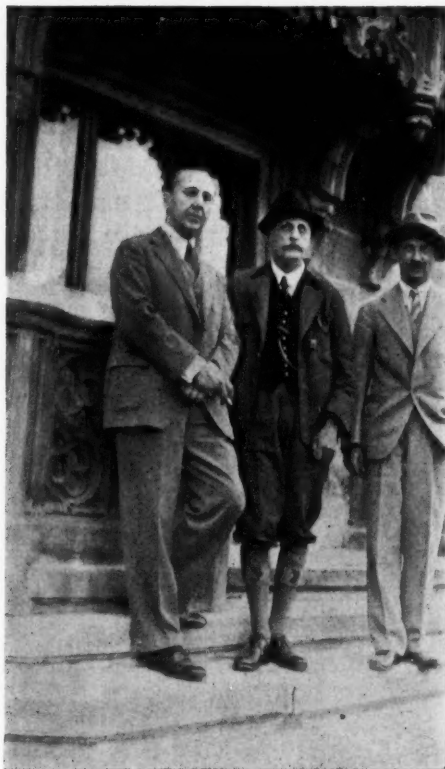
Leopold—"How do you like the new order of things?"

Cellarmaster—"Oh, it's all right."

Leopold—"Better than under the Hapsburgs, eh?"

Cellarmaster—"Oh, it's all right now."

Leopold—"That old Franz Josef was a reprobate, wasn't he?"



AT HERRNSTEIN CASTLE.

In center of snapshot, Archduke Leopold Salvator; at right, his son, Archduke Leopold; at left, the Editor-in-Chief of the Musical Courier.

which he was presented when he consented to direct the Vienna Opera, is now costing him a pretty penny.

At one of the outdoor concerts in the Hofburg, there was what the local papers termed a "riot," on a Sunday evening. A standing law has it that the political organizations must not wear uniforms, badges, or other identifying insignia. A group of National Socialists appeared at the concert, with slips of paper stuck in their hats. They were hissed and hooted and just as I passed in a taxicab the "riot" was at its height. Much pushing, shouting, and shoving ensued, and I stopped and watched the excitement. From what I could gather, the offenders and their critics finally joined forces, for the only casualty was the ejection of a policeman.

Rudolf Friml passed through Vienna and admitted that he felt enthusiastic and full of good tunes. The enthusiasm was for what he believes will be a much improved theatrical and musical season in America this winter, and the tunes are for his three or four light operas to be produced then.

The *Neue Freie Presse* told of a performance of *Aida* in Busseto, Italy, not long ago, given before the house in which Verdi was born. Ten thousand persons were on hand to listen, hundreds of them having unreserved seats in the trees of the nearby park. Lauri-Volpi sang *Radames*, and gave his services gratis. District peasants were chorus supers. A full moon hung overhead. Vitale conducted.

Toscanini has signed to conduct at the Salzburg Festival next year, after cancelling his engagement to appear there this summer. The concert which he



GRAVE OF BARONESS MARIE VETSERE

all the cultural and æsthetic questions involved. One tries to imagine with difficulty, a similar discussion in the American Congress or Senate. Dr. Cernak, Dr. Koref, and Educational Minister Vaugoin, led the arguments in favor of keeping the school open, and never once did they mention money.

At Reichinger's wine and folksong emporium, in the Grinzing hills, G. R. Gabriel, a local composer, went about selling his printed compositions to the guests. I bought an excellent march for one shilling.

A highly interesting day was spent at the castle of Herrnststein, one hour from Vienna, where the Arch-



TYROLEE-TYROLA!

Berthold Neuer and his daughter, Minna Neuer, in Bavarian costume, at Eibensee, near Garmisch (the home of Richard Strauss).

Cellarmaster—"Well, I wouldn't say that."

Leopold—"But how about the young Archdukes? They were rascals, I'm told."

Cellarmaster—"You must make allowances for their youth. They weren't at all bad."

Leopold—"Where are all the Hapsburgs now? I would like to get a look at one of them."

Cellarmaster—"I guess they're scattered in every part of the globe. I haven't seen any of them for ages."

We picked up one of the few remaining fiacres (horse cabs) one late night in Vienna and five of us started to climb into the vehicle. The driver protested: "My wagon is old and the springs aren't any too strong. I can't take more than four persons." Leopold cried gaily: "Go ahead, we'll buy you a new fiacre if we break yours."

Cabby: "You couldn't replace this one with any money in the world."

Leopold—"Why not? What's so valuable about it?"

Cabby (lowering his voice)—"It used to be the landau of Archduchess Maria, and I was her coachman. I drove her in this carriage for many years."

Leopold (nephew of the Archduchess Maria)—"Where did she live?"

Cabby—"I'm telling you the truth. Look at the lamps on this carriage. They are the original ones and still bear her coat of arms. The police tried to get me to take them off but I told them I have no money for new ones."

Leopold—"Did you ever drive any of Maria's nephews?"

Cabby—"Often. Especially the boys, Leopold and Anton. Anton is marrying the Princess Ileana soon. They were the sons of Leopold Salvator."

Leopold—"Do you know me?"

Cabby (peering at his questioner)—"Jesus Maria!

The Hapsburg eyes. It's—yes—bless me—it's Leopold. God bless Your Highness."

All the Hapsburgs are, and will be, buried at the Capucine Church in Vienna, where you pay a small fee to view the vaults and sarcophagi. Leopold pointed out the place where he is destined to lie.

"Do you know why the Hapsburgs were born?" he asked; "they were born to be buried here so that sightseers could be taxed a shilling each in order to enrich the State."

I could tell you another incident, when a nightclub band played the forbidden anthem ("Gott Erhalte Kaiser Franz") of the ancient régime, but I must not embarrass the person who requested it.

Greta Garbo's recent illness at Hollywood was reported in the local Vienna papers. Also the details



Hoffmann, photo A PROUD MOTHER.

Josef Hofmann and his mother, who recently celebrated her eighty-first birthday. The photograph was taken at Bad Kissingen in July.

of the Schmeling-Stribling fight. The Neue Freie Presse wrote an editorial about it, "In the Sign of the Chin-Hook," and added: "Once upon a time, the Germanic heroes were great commanders, statesmen, authors, musicians, rulers, but now—"

Thousands of Viennese sat up all night to get the radio results of the fight, which reached them between 4 and 5 a. m.

However, the Neue Freie Press printed this advertisement in its issue of June 27th: "Young, snappy doctor wishes to make the acquaintance of refined, pretty partner for a weekend tour. Apply by letter, to 7047, care Neue Freie Presse."

"Widows' Evenings," with telephones from table to table, are also advertised daily by many of the cafés.

On the other hand, the manager and actors concerned in the production of the play, "Marriages Are Made In Heaven" (by Hasenclever) were sentenced to two weeks in jail, because the plot of the piece is irreligious.

The Graz Festival, with the assistance of the Scala Opera troupe from Milan, drew a tremendous attendance. Maria Olszewska and Tina Paggi scored the most striking individual successes.

The receipts for June, at the Vienna Staatsoper, were appreciably higher this year than for the same month in 1930.

Cesar Saerchinger; Paul Bechert, enterprising Vienna representative of the MUSICAL COURIER; the editor of that paper; John Hearst, of the Hearst Publications, and William Paley, of Columbia Broadcasting, had many talks about the future of radio concerts and operas. Saerchinger and Paley had just returned from Warsaw, where the world's most powerful broadcasting station is located.

Americans who admired her singing and interpretative art many years ago, often wonder what has become of the former Julia Culp. She is now Mrs. Willy Ginsky, summering with her husband at Carls-

bad, and spending much time playing golf. Mrs. Ginsky still sings, but only semi-publicly and then for charity.

Grieben's Guide Book of Vienna tells you to see the tombs of the Hapsburgs at the Capucine Church, but says nothing about visiting the graves of the great musicians at the Central Cemetery.

Secret agents report that at the Lido, near Venice, they espied Mr. and Mrs. William Hammer, of the Philadelphia Opera, John Charles Thomas, Fritz Reiner (who has since returned to America and his baton activity there), Mr. and Mrs. Giorgio Polacco, and Lou Tellegen and Mary Lewis, the last-named two at luncheon together.

The S.S. Europa took a precious musical cargo abroad, consisting of Claire Dux, Mr. and Mrs. Herbert Witherspoon, Evelyn Herbert, Edward Ziegler, and Mr. and Mrs. Dimitri Tiomkin (the former being Albertina Rasch).

Leo Blech led a performance of Tosca at Carlsbad.

The sister of Nietzsche, Elizabeth Förster-Nietzsche, was given a degree of Doctor of Philosophy, honoris causa, by the Jena University, July 10.

They have clever paragraphers, too, in Vienna. One of them says: "A dealer in musical instruments who had invested a lot of money in ukuleles is reported as complaining that the demand for them has ceased. We can only point out that individuals must suffer for the general weal."

There is a Hugo Wolf in Vienna, who runs an optical shop.

In some Viennese apartment houses you pay fifteen groschen to ride in the elevator.

One street leading to the Staatsoper is called Mahler Strasse.

Europe has its own Rotarians, Babbit-haters might be surprised to learn. At the recent Rotarian Congress in Vienna, more than half of the delegates were representatives of European chapters of the order.

Maria Jeritza was the last singer to receive a title from Kaiser Franz Josef. He made her a Königliche Kaiserliche Kammersängerin.

While I was in Vienna, only one operetta had a place in the theatrical repertoire, The Dream Express, by Robert Katscher.

Advertisement in the Neues Wiener Tageblatt: "Routined violinist desires to meet lady with piano."

Vienna is the only place where I ever saw a barber seat himself comfortably on a high stool while cutting a customer's hair.

The Rotarians were addressed here by Max Reinhardt, on the subject of Art and Music, and Max knew exactly what he was talking about.

Leo Slezak is fifty-eight years old, and still singing at the Vienna Staatsoper.

The former Baden Palace now is a movie theater.

Marie Vetsera's mother is living at Reichenau, in the Semmering.

At Engelsbad, Fritz Sperl, vineyard foreman, aged seventy-three (he never quarreled with his wife in forty years) declared epigrammatically: "Mountains look best from below, churches from the outside, and taverns from the inside."

(Owing to a steamer delay some of my copy to the MUSICAL COURIER missed proper connection with our presses, and is being printed later than intended, which will account for the ancient appearance of part of my news. The following paragraphs were written in Budapest.)

A boat trip from Vienna to Budapest down the Danube has been on my European travel program for years but I never could arrange it until this Summer.

It is a slow and uncomfortable but historically highly interesting journey. Especially when you are on the Szent Imre (about as big as a lifeboat on the

S.S. Bremen) and have Captain Rozsa Kalman and Baron Dr. Nicolas de Scheidl, to explain the high-lights and tell you all about Hungary from the time of the early Turkish invasions to the present sad days when the Magyar land has been dismembered and shrunk, with much of it made a present to other nations by the remarkable solons of the Versailles "Peace" Conference.

The Blue Danube is a muddy yellow color and runs along flat banks except for a few hills that make their picturesque appearance as the boat nears Budapest. One passes Pressburg, now called Bratislava, and thereby hangs a story. For over 1,000 years the Hungarian kings were crowned at Pressburg. Now the place belongs to Czecho-Slovakia, the Hungarian language is barred there, even in the schools, and its inhabitants, full blooded Hungarians, are not allowed to receive newspapers or books in their native tongue. From Pressburg, going South, the Danube marks the division line between Hungary and Czecho-Slovakia, with nearly 1,000,000 Hungarians living on the alien side and not able to speak the language of the country to which they now belong. At one bend of the river, the Czecho-Slovakian border crosses temporarily to the Hungarian shore, and at that point, only a few miles from Budapest, it is understood that cannon would be planted in case of war, so that Budapest might be destroyed in a few hours.

It is distressing to hear Hungarians, a peculiarly proud and fiercely patriotic race, speak of these things with tragic bitterness and indescribable pathos.

The Danube is a lively artery of traffic and commerce to the Black Sea, and at one time during our trip, passing one another, were freight steamers, Hungarian, Jugo-Slavian, Czecho-Slovakian, and Rumanian, Dutch, and Greek.

Komarom, a fairly large city, is half Hungarian and half Czech. The Hungarian half has the water



Photo by Paul Frankenstein

THE GIANT FIDDLE.

In a former issue of Variations, there was the picture of an Octobass, the leviathan of the violin family (on exhibition at the Museum of the Vienna Gesellschaft der Musikfreunde). This picture shows how the Octobass was played.

works, and the Czech half has the electric and gas plants. Inhabitants pay the rates to two governments in their respective coinages.

Lehar was born in Komarom. He studied at the Prague Conservatory. His first encouragement came from Dvorak, to whom Lehar, then a youth, showed two of his piano sonatas.

On a towering hillside is the Esztergom Church, where St. Stephan was born. The Primates of the Hungarian Church still live there.

Visegrad Castle is another imposing and fascinating spectacle, its ruins clinging to the top and sides of a precipitous mountain.

It was the Fourth of July when I sailed down the Danube. At Komarom I saw an American flag. The local papers came on board, and had the news about the French acceptance of the Hoover Plan.

The papers passed from hand to hand on the boat and caused intense excitement. A passage translated for me was this: "The Fourth of July today is not only an American celebration but also a holiday for the whole world."

Budapest is the first place I ever have been in where I do not understand anything about the language, except that "s" takes the sound of "sh", and "sz" takes the sound of "s". I gave up trying to get around on a Hungarian repertoire of "igen", "nem", and "seretlek."

My first visits in Budapest were to Gerbaud's open air café in the Stadt-Park, and to the Spolarich Café, to hear real Hungarian music played by real Hungarian orchestras. A bitter blow came to me with the opening selection at the Stadt-Park, when the musicians played the American waltz, Three O'Clock in the Morning. However, that was only an hors d'oeuvre, for Liszt Second Rhapsody followed immediately after. At the Spolarich, too, the Liszt Rhapsody came early in the program. Most of us had always looked upon the Liszt Rhapsodies as typical Hungarian music, but Bartok and Kodaly, the Hungarian modernistic composers, will tell you that the Liszt tunes are bastard and not the pure folksong of the Magyars, which sound unsugared, wild, and bitter, when they are not despairing or limitlessly passionate. Kodaly and Bartok travelled in all sections of the country and gathered a huge collection of what they claim to be the authentic Hungarian music of the people.

I loved the playing of the orchestras and the things they played. I convinced myself that most of the performers are musicians by ear only and cannot read music, and know nothing of harmony.

The Second Rhapsody of Liszt, Kodaly and Bartok notwithstanding, is an abidingly popular piece in Budapest cafés, and perhaps those are the only spots where that composition is not considered hackneyed these days.

Liszt remains the great musical hero of Hungary. The Liszt Museum was closed when I called there, but persuasion and other inducements prevailed upon the morose custodian to open the rooms for me, and I helped him to lift the covers from the show cases and wall exhibits. He spoke no language familiar to me, and I had to be my own guide. The mementos were of keen interest to me, what with the great man's pianos, wreaths, pictures, tributes of honor, diplomas, manuscripts, letters to and from Wagner, and other masters, photographs, jewels, programs, and the like.

There is a statue of George Washington (Washington Gyorgi, in Hungarian) in the Stadt Park. The boat-house there, by the way, has a more handsome exterior than our Metropolitan Opera House in New York.

A factory owner and an actor had a duel the day I arrived in Budapest. It appears that the former had sent an insulting letter to the Thespian criticizing his acting. Cavalry swords were the weapons, and the merchant received a cut on the head, which, I suppose, was the proper outcome of the affair.

Do not let anyone tell you that Budapest is the home of goulash. All the jokes on the subject are misplaced. I had a terrible time to get a good plate of goulash in the Hungarian capital, and finally found it only in the ancient Turkish quarter of the town. I asked for the delectable dish, and I got it, and got it good. Never have I eaten anything more peppered. In comparison, cayenne and tabasco are nectared syrups. I have always believed that the Blue Ribbon, and Lúchow's, both in New York, are the homes of as good goulash as one can find anywhere, and I am still of that opinion. However, where is there to be had such Tokay wine as in Budapest? And the echo answers: "Where?"

Budapest is the loveliest Summer city in the world, not even excepting Paris. In my next letter I shall say something more about that.

The night clubs, socalled, of Budapest, have more orchestral players than guests, but of course, the attendance increases in the cold months.

Did you guess that there is a Liszt Strasse in Budapest? Well, there is, but it is called Liszt Uta. Also there is a Hugo Liszt jewelry shop.

LEONARD LIEBLING.

Stokowski and the Phonograph

Apart from his conducting, Stokowski is doing a valuable work in attempting to improve phonographic reproduction. He speaks of his ambitions in this direction in an interview printed not long ago in the Philadelphia Public Ledger. It is his belief that whole symphonies, perhaps even whole operas, will be given "without having to turn over half a dozen discs." He recommends the method technically known as "hill and dale" as opposed to that familiarly used in Victor records.

In this latter the needle vibrates sideways against the side of the grooves in the plate. By the "hill and dale" method the needle vibrates against the bottom of the groove. The advantage of this method, as Stokowski sees it, is that the grooves can be much closer together than is possible by the other system.

The "hill and dale" method was that originally used by Edison with his cylindrical phonographic records and developed so as to be used also in the plate records which he later substituted for the cylindrical records. The reason for this substitution was presumably the difficulty in manufacturing economically the cylindrical records.

In making these cylindrical records, the original wax is engraved on the outside of the cylinder. This is then covered with carbon dust and electro-plated, a process which, of course, brings the record on the inside of the mold. The record placed on hard rubber for distribution has then to be made on the inside of this mold, the process being to slip the blank record into this sleeve die and then expand it by air pressure, using sufficient force to print the record from the metal die on to the outside of the hard rubber or composition cylinder.

The plate record is a much simpler process. Being flat, it can be printed just like printing the page of a book. The die is made by the electro-plating process, and this then stamps as many records as are needed. Some later developments, using paper instead of hard rubber or composition, have made it possible to print these records almost as fast as one would print the pages of a book or newspaper.

However, the "hill and dale" method is apparently now coming back into use. There are several reasons for this, the principal one being the durability of these records. Instead of using a needle, a miniature sapphire ball is used, and this is guided in the groove so that there can be no lateral slip. The sharp needle used on the familiar records now in use very soon cuts away even the hardest material, although it is claimed that a practically permanent record has been invented and put on the market by an English firm.

It is reported that the General Electric Company at Schenectady is developing "hill and dale" records, and a patent has been taken out for a manufacturing process which uses light vibration instead of the far less sensitive microphone. This light system consists of a vibrating mirror, the sound of the instrument being transformed into electric waves and, through magnets, into the cutting device.

The recording of discs with light only is being experimented upon at the Institute of Technology in Boston, the principal object of these efforts being to compress the record into as small a space as the phonograph record. Until this is accomplished the records will not be thought to have great commercial possibilities.

Musicians everywhere must be interested in these experiments, and should be grateful to Stokowski for interesting himself in them, as of course the advice of an expert musician like Stokowski must ultimately be essential to the proper development of inventions of this sort. It is certainly to be hoped that the time will come when we can have whole symphonies played on phonograph records without pause or break. With the devices already on the market for the amplification of phonograph records by means of radio tubes, the original performance of a symphony orchestra can be so exactly reproduced as almost to defy criticism.

Help for Spanish Music

Madrid, Spain, fathered an important convention last month, a Conferencia Nacional, "to study ways and means of overcoming the present crisis reigning in music circles in Spain."

Topics discussed were the Local Music Societies and Theaters Belonging to the State; Means to Protect Officially Spanish Lyric Art; How to Improve the General Music Culture of the Spanish Public; Mechanical Music; Musical Royalties; The Bad Situation of the Spanish Music Professors and Conductors, and Immediate Means to Help Them.

It is a comfort to serious musicians all over the world, to know that the new Spanish Republic is

not too busy with politics to turn its attention to musical matters. Spain has made remarkable strides forward in the world of tone during the past few decades, and any retrogression of progress because of the recent revolution in that country, would have meant a serious loss to art.

Coates Speaks of Opera

Albert Coates, in a recent interview, referred to in last week's issue of the MUSICAL COURIER, certainly aroused interest in Russian operatic methods, and especially in the possible visit of the Bolshoi company, which he has been conducting, to America in a year or two. They will show us things, he says. No doubt.

Of particular significance is the description Mr. Coates gives of modernized Wagner with screen effects. It is easy to imagine the opening of Die Walküre as he pictures it, with the storm flashed on the screen. There is so much in Wagner that is impossible in ordinary stage production that such a plan cannot fail to be an improvement.

True, the idea is not primarily Russian. It was tried in Germany, not with Wagner but with the Christopher Columbus of the French composer, Milhaud. But the Russians take up the idea and advance it. And can we imagine our American opera houses—with the possible exception of the one in Philadelphia, with the influence of Stokowski behind it—taking up the idea, working it out, and developing it?

And this—America—is the home, the natal place, of the moving picture.

To Save the Claque

The head of the opera claque in Vienna has called upon the singers to save this established item of their careers from the wave of public opinion that has arisen in opposition to it. He says that opera singers live on applause, whether they pay for it or not.

There are two sides to the question. Theoretically the claque is, of course, not only absurd but highly objectionable. But from a practical point of view it is possible to imagine that audiences get better performances when the artists are stimulated by hand clapping—even if it is paid for.

We are told that nothing is so devastatingly chilling to the sensitive artist as a silent house. Some nationalities are more noisy in their applause than others, and some need a great deal to arouse them, and we know some people who, when they are deeply moved, do not care to applaud. But if the artist—the average, needs applause as a stimulation, it should be provided. Only, it should not be given all to one artist—the one who pays—as it sometimes is.

Study Only for Credits Is Condemned

The Very Rev. Aloysius J. Hogan, president of Fordham University, condemned study only for credits, at the end of the summer session. Musicians should take this condemnation to heart, although Father Hogan did not have music in mind, but regular academic branches. But music, least of all, should be studied except for direct practical results. There are many schools and colleges where music credits mean almost nothing. In these seats of learning, to be sure, music is only a supplementary branch. That does not excuse its study merely as a means of earning necessary credits for graduation. If music is studied as an avocation, and carelessly, no credits should be given for it. No doubt, in many cases, the college boy who plays in the jazz band is a better practical musician than he who takes the music course.

Chopin Letters

The collected letters of Chopin are soon to be published in English. They have been translated by E. L. Voynich, author of *The Gadfly*, and edited by Henryk Opieński. Some of these letters are said to offer new information regarding the composer's childhood and his family, and to indicate the origin and source of inspiration of his composition. They also touch upon his love affairs.

A Rhapsody of Another Color

A Rhapsody in Black, a Negro musical show, is having success, and one wonders what other colors the rhapsodies will be. Inspired by the popularity of the Rhapsodies in Blue and Black, we may soon see one in Green for the Emerald Isle and in Yellow for the Orient.

THIS, THAT, AND THE OTHER THING

RADIO

Albert Coates, who is now conducting the Stadium Concerts in New York City, was asked for an expression of his views regarding the radio—as it is, was, and will be—and he expressed his interesting views as follows:

"Most of us are apt to think that the battle has been won when it is possible for the broadcasters to eliminate extraneous noise, and present our music against a background of silence. Admittedly, that is a very great step forward since the early days of radio, but it is very far from being all. Until very recently, it was impossible in an organ broadcast, for example, to hear the 32-foot bass,



ALBERT COATES

because the number of vibrations per second on this note was too small to be picked up and transmitted by the electrical apparatus. The same applied to frequencies at the upper end of the scale.

"Now the American Telephone and Telegraph Company has, I understand, installed lines responsive to frequencies between 50 and 8,000, and the benefits which I noted, listening to broadcasts during the week-end after I landed, on a specially-constructed set, were principally these: in the first place, all the low and high notes are now plainly audible to an ear reasonably well trained in music; secondly, the harmonics, or overtones and undertones, which formerly could not be heard at all, now are definitely there, and although the ear does not pick them out separately, one can detect them in the background, almost exactly in the same way that they are heard in a good concert hall.

"The outstanding shortcoming of radio today in my opinion is that it presents a flat picture, without much perspective, and certainly with little or no depth. As I have said before, it resembles the impression you get when you close one ear with your finger. The directional powers of hearing that we have when we use both our ears disappear almost entirely when we use only one—in fact I think they disappear altogether, but we are often aided by sight and memory. In broadcasting we have neither sight nor memory to suggest where sounds originate, and it must be obvious that the blend of, say, woodwind and strings immediately in front of the microphone is very different from the combined tone if they are placed twenty feet from each other and from the microphone.

"I am told that with the present single channel broadcasting and reception it is impossible to get the effect of relative distances and directions, but that it can be done by having two microphones in separate circuits, conveying the signals through separate channels to different receiving units, finally reproducing them as sound on carefully balanced earphones.

"Now there have been two important developments during recent months in connection with this idea. The first is that the need for separate broadcasting channels, which was the first serious obstacle, has been relegated to the scrap-heap of archaic ideas, for a new disseminating system is being tried. The second is rather a negative development—loud speakers so far seem to have been shown unsuited to take the place of earphones in this particular set-up. But I can not believe that the inventive genius of the modern miracle workers, the radio experimenters, will be baffled for long by such a problem as that. Similar difficulties have appeared in the past and have been sur-

mounted, and I am confident that this one also will be, though how long it may take is, of course, a moot question.

"Specifically, what I think will happen is this. Instead of having more than one microphone circuit combined and transmitted on one channel, as a 'mixed' signal, and received by the listener from only one speaker, giving the one-ear-stopped effect that I have mentioned, we shall be utilizing one of the newest developments of radio magic.

"Engineers tell me it is now possible to transmit more than one signal at the same time on one channel, quite separately and distinctly. This is similar to the principle of multiple transmission along telephone and telegraph wires, except that we have no wires.

"It differs from present-day broadcasting in one main feature—the use of intermediate frequencies, superimposed on the carrier wave. At present audio-frequency signals modify the carrier wave directly. By inserting the intermediate frequency channels, it is possible to have two separate signals on the same carrier.

"Then if the loud speaker problem can be solved, we shall be able to hear relative distances and directions through the radio as if both our ears were being used direct in the concert hall, opera house, or theatre. Further improvements can be made, I think, by making use of the reverberations in halls where performances take place. Too much deadening of natural echo tends to give an artificial quality to broadcasting reproduction.

"Ultimately, we shall have television signals on another superimposed wave, and if that new art develops as rapidly as I think it will, the time will come for that also to require dual channel transmission. Then we shall have two eyes, as well as two ears, and shall see pictures with the same depth and clarity that a stereoscopic camera gives us now.

"I may be told that these developments, which I anticipate within ten years, or perhaps less, will not come for another generation or so. That, of course, is something that no one can foretell. But broadcasting has made such phenomenal progress in the last eleven years that I refuse to believe it will stand still now, or even move forward so slowly as to defer indefinitely the prospect of such reception as I have outlined. I am not a technical expert in the radio field, and do not lay claim to any such distinction. I simply suggest, on the basis of information given to me, that here is an obvious line for further progress, and that with the keen competition in American radio—keener than anywhere else in the world—and the intense desire of technicians, manufacturers and broadcasters to serve the public, the day can not be so very far away when we shall listen to concerts and operas in our homes that are almost indistinguishable from the performances heard in the halls, and see the artists as well.

"The twentieth century has been described aptly enough as the age of miracles, and though that expression is now as hackneyed as any political slogan, I have no hesitation in prophesying that the remaining seven-

The "Finest" have no appreciation for the "classics."



tenths of the century will show us many more miracles than the first three decades have provided."

I See That

The New York String Quartet will be heard on August 28 at Lake George, N. Y., in a concert for the benefit of the blind.

Jose Iturbi will open his third American season in New York on November 5.

Gluck's Orpheus was given in concert form at Chautauqua, N. Y.

Anne Roselle received outstanding praise for her performances in Cleveland.

Paul Whiteman and Margaret Livingston, film actress, were married in Denver, August 18.

The third act of Tristan and Isolde was broadcast from Bayreuth on the afternoon of August 18. The performance was conducted by Furtwaengler.

Calve is to give a concert in Paris this fall, celebrating the fiftieth anniversary of her debut.

Shakespeare's Midsummer's Night Dream, with Mendelssohn's music, was presented by the Westchester Recreation Commission at the White Plains (N.Y.) County Center.

Grace Moore's father has been appointed a member of the Tennessee Muscle Shoals Commission.

Tito Schipa has been made a Knight Commander of the order of St. George the Great.

Friedman, Cortot and Paderewski have made some new recordings of Chopin music.

The Goldman Band Association now numbers 10,000 members.

A messenger boy, Frank Connors, has been hailed as America's "future tenor-wonder." He has a theatrical contract for \$500.00 a week, and Broadway calls him a "natural."

Franz Kaltenborn is giving a series of six concerts on the Mall in Central Park, New York City, the first concert having taken place on Wednesday last.

The Bruckner Society is doing its loyal duty with gusto. It now has compiled a record of the American performances of the works of Bruckner and Mahler since

May 16, 1931, and a record of articles pro and con regarding the two unhappy composers.

Sousa will begin his thirty-ninth annual tour with his band at the Steel Pier, Atlantic City, N. J., on September 2.

The Juilliard School is now occupying its new building on Claremont Avenue, New York City.

The Seneca Hotel (Chicago) Concert Series opened auspiciously.

Fritz Reiner began his season as guest conductor of Philadelphia Orchestra summer concerts.

Vienna's opera program for next season is announced.

Albert Coates expresses his views regarding radio programs.

Chicago's new Philharmonic Orchestra continues to attract large and enthusiastic audiences.

The new Austrian bill abolishing all contracts is not as bad as at first reported.

Haley's La Juive was given a spectacular performance at Ravinia, the first hearing this season.

40,000 persons, it is estimated, attended the final Goldman Band concert of the season.

Captain William Henry Graves, oldest alumnus of William and Mary College, and father-in-law of Frederick Gunster, well known tenor, is dead in his ninety-eighth year.

New biographers of Verdi and Schumann are being published.

Anton Dvorak's widow is dead.

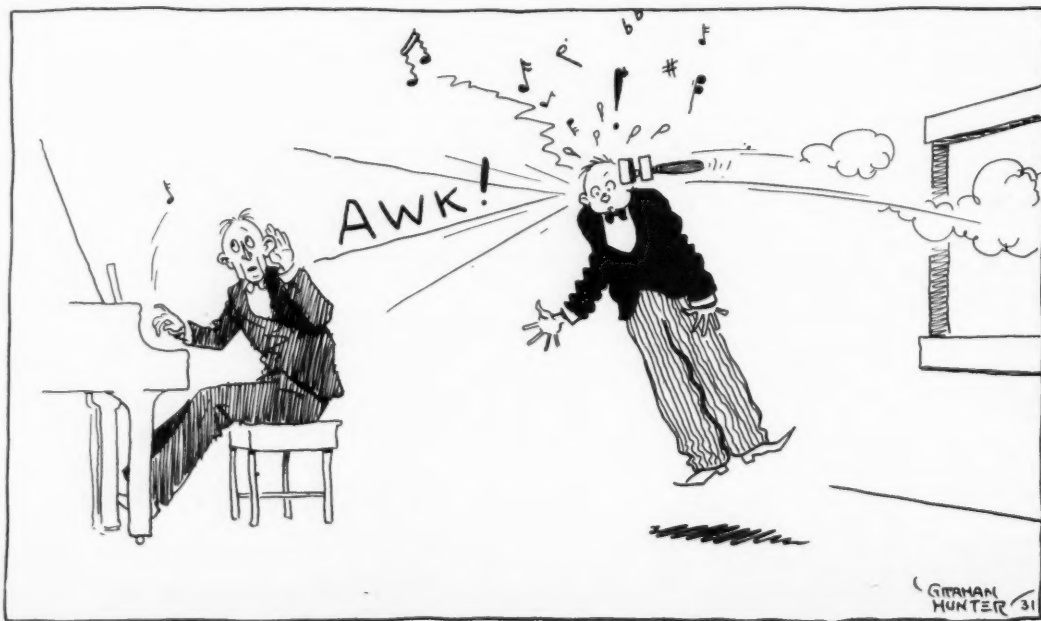
Ethel Bartlett and Rae Robertson played at the Colonial Exposition in Paris.

Vera Bull Hull has returned from the coast. George M. Cohan has written a new song for the George Washington bicentennial celebration which is to be presented by the committee free to all American school children.

Eisenstadt, Austria, is preparing for the Haydn Centenary Festival to commemorate the composer's 200th birthday.

Clarence Lucas gives some interesting sidelights on musicians in Paris.

This issue of the MUSICAL COURIER contains another interesting article by Theodore Stearns—"The New Art of Designing Radio Programs."



Voice Instructor: "Watch those head tones, Mr. Finkelmeyer."

A History of the Eastman School

The Eastman School of Music has just issued a pamphlet entitled *A Decade of Progress*, by Howard Hanson, director. Mr. Hanson tells the story of the school. He says that as early as 1918 the plan for the foundation of a great school of music began to take definite form in Mr. Eastman's mind. In 1920 Dr. Rhees, president of the University of Rochester, delivered an address before the Music Teachers' National Association in Chicago outlining the distinctive characteristics of the proposed school of music, which is a part of the University of Rochester. This is outlined in the following words: "The distinctive characteristic of this Eastman School of Music is that it is given to the University for the advancement of musical interest, knowledge and appreciation in the community at large."

The Eastman School of Music opened its doors in the fall of 1921 under the directorship of Alf Klingenberg. There was a total enrollment of 1311 students. The original building was constructed in two main divisions, the school of music, and the Eastman Theater with an auditorium seating 3,300 persons. The school building furnished offices, studios and class rooms for a student body numbering approximately 2,000, and a small hall seating 500 for recitals and chamber music. In the year 1923-24, Mr. Eastman amplified his building program by erecting Annex A, a five-story building adjacent to the Eastman Theater and directly connecting with it by runway. This building is used for the construction of scenic productions, studios for the ballet, rehearsal room for the Eastman School Orchestra and for the Rochester Civic and Philharmonic Orchestras, and for two weekly national broadcasts over the National Broadcasting Company's network through Stromberg-Carlson Station WHAM.

In 1925 a further addition to the building program occurred in the erection of three beautiful dormitories for women students.

In 1927 the new ten story Annex B was erected, containing 120 additional practice rooms, quarters for the opera department, five additional class rooms and a large gymnasium. Mr. Eastman has twice increased his contribution to the endowment of the institution, so that the total of his gifts

amounts to more than \$12,000,000, approximately one-half of which is endowment.

Mr. Hanson includes in this book complete details as to school requirements and credits leading to degrees, with the various changes that have taken place since the organization of the school. The school orchestra was formed in 1922-23 under the direction of Selim Palmgren. In 1924-25 the orchestra was placed under the direction of Samuel Belov and has grown until at the present time it numbers 100 players. All of the first desk solo players are students, and the orchestra, which is of full symphonic instrumentation, is capable of performing the standard symphonic repertory.

This year the student orchestra was invited by the National Broadcasting Company to give a series of weekly broadcasts over the NBC coast-to-coast network from Station WHAM. This is the first time that a student orchestra has given a regular series of broadcasts over a regular circuit.

The Eastman School chorus of approximately 250 students, under the direction of Herman Genhart, has given performances of many important choral works. The school has an important department of public school music and an opera department of which details have already been given in the *MUSICAL COURIER*. It was organized by Eugene Goossens and Emanuel Balaban, who is now the director.

The book terminates with complete statistics in the form of tables concerning the growth of the school.

Robert Heger's New Opera for Munich

VIENNA.—Robert Heger's opera, *The Nameless Beggar*, has been accepted by the Munich Opera for its world premiere. The libretto, also Heger's own product, treats of the Ulysses myth in a new and most original manner, and is said to be very effective. Another new opera that is awaited with great expectations is also on a mythological subject, namely, *Andromache*, by Herbert Windt, a young Schreker pupil, who will have his work produced by the Berlin State Opera. Breslau will have the first performance in German of Jaroslav Kricka's opera *Spuk im Schloss*, after Oscar Wilde's novel, *The Ghost of Canterbury*. R. P.

A Sacco-Vanzetti Oratorio!

VIENNA.—Otto Jokl, modernist Viennese composer, is at work upon an oratorio entitled *American Passion*, on the subject of the Sacco-Vanzetti case. The libretto, by Alfred Bernt, builds on Upton Sinclair's book, *Boston*. The work is for chorus, soloists and orchestra. P. B.

STUDIO NOTES

LA FORGE-BERUMEN

The ninth summer school recital of the La Forge-Berumen series was given in the spacious New York studios August 6. Genevieve Taliaferro's fine contralto voice was heard in songs in German, French and English. Her voice is of colorful timbre and she produces it with ease throughout its wide range. Aurora Ragaini, pupil of Ernesto Berumen, who was heard recently as piano soloist, was at the piano for Miss Taliaferro and proved a talented accompanist in addition to being a splendid pianist. Harold Dart, pianist, played two groups with verve and dramatic fire. Mr. Dart is a pupil of Ernesto Berumen and his work revealed the careful training of this distinguished teacher.

The tenth of the La Forge-Berumen Summer School recitals was given August 13, by Hazel Arth, contralto, Blanche Gaillard, pianist, and Phil Evans, accompanist. Miss Arth, winner of the second Atwater Kent Radio audition, opened the program with several German Lieder. Miss Arth has a luscious voice of wide range and unusual smoothness. She was also heard in French and English songs. Mr. Evans played splendid accompaniments. Miss Gaillard, pupil of Ernesto Berumen, played Chopin, Bach and Debussy numbers. She has a firm and agile technique and plays with feeling. Both young artists were warmly applauded and added several encores.

MRS. WOOD STEWART

Laura Snyder, soprano, was soloist in a performance of N. Lindsay Norden's *Thantopsis* given at Robin Hood Dell, Philadelphia, on July 10, with the Philadelphia Orchestra. Miss Snyder is from Mrs. Wood Stewart's Philadelphia studio.

Mildred Kreuder, contralto, from the New York studio, has been engaged for the Elijah performance to be given in December by the Brahms Chorus of Philadelphia.

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Grand Rapids, Mich., Notes

GRAND RAPIDS, MICH.—The St. Cecilia has departed from its policy of forty years' standing, and in addition to its afternoon and Lenten morning programs, is presenting to the public a course of three evening attractions. These will include Yascha Yushny's Russian Revue, The Blue Bird; Claire Dux, soprano, with the Chicago Civic Opera, and Mary Wigman, German dancer. These will be given in Powers' Theatre. The afternoon closed course will include Myra Hess, pianist; Andersen and Scionti in a two-piano recital; Anna Burmeister, soprano; Attilio Baggioni, tenor, from the Chicago Civic Opera; Naoum Blinder, violinist; Gregor Piatigorsky, cellist, and the Amy Neill String Quartet. On alternate Fridays there will be miscellaneous programs given by the members. The Lenten Morning Musicales programs will feature Jan Chiapusso, pianist; Sadah Schuchari, violinist, and Frieda Savini, soprano. The Friday Morning Studio programs will include a MacDowell breakfast, a Nature program, a French program, and other programs of nationality.

Reese Veatch presented two of his pupils—Phyllis Gardner, mezzo-contralto, and Clarence Tinkler Jones, baritone—in a song recital at the Grand Rapids Women's Club. Each sang three groups, and were accompanied by Harriet De Kruyter.

Marguerite Kortlander presented the following pupils in a piano recital in the St. Cecilia building: Eleanor Stiles, Laura Jane Nind, Mary and Bonney Kate Idema, Muriel and Florence Efty, Barbara Hazeltine, Ruth Boyland, Bettie Perkins, Mary Hooker, Frances Louise Duffy, Virginia and Robert Waer, Mary Shinkman, Virginia Curtis, Harriet Wenger, Jane Hart, Paul Jones, Kenneth Hewitt, Robert King, Mary Hooker, Robert Gilner, and Robert Baxter.

Helen Baker Rowe presented the following pupils in a piano recital at her home studio: Joan Withey, Sally Dix, E Jane Decker, Frances Roseboom, Edith Longyear, Christine Haverkamp, Ernestine Lampert, Geraldine Cilley, and Adeline Orphan. They were assisted by Mrs. Glenwood Fuller, soprano, who sang a group of three numbers. H. B. R.

Cornish School Notes

SEATTLE, WASH.—At the Cornish School's seventeenth summer session are included students from England, New York, Boston, Chicago, Alaska, San Diego, etc., and the largest drama class in the history of the school. Ellen Van Volkenburg, who came directly from London to conduct the School of the Theatre, was heard recently in a reading of her latest and most successful London production, The Venetian, by Clifford Bax. She gave the same reading en route to Seattle—at the Civic Repertory Theatre, Denver University, and also went to Corvallis, Ore., to give two readings there for the Oregon State College.

Sigismund Stojowsky is conducting classes for pianists, and Jan Cherniavsky is giving a series of lectures on Piano Technic. Mark Tobey is holding classes in creative art.

The Cornish School was represented at the Northwestern Music Teachers' Convention in Portland recently, Miss Cornish, director, and Martha J. Sackett, head of the Children's Music School, and Peter Meremblum, head of the violin department, attending. Mr. Meremblum presented a student string quartet (Aaron Stankevitch, first violin; Norine Powers, second violin; Lenore Ward, viola; Donald Strain, cello) with marked success.

Arline Falconvitch, fifteen-year-old pianist, pupil of Berthe Poncy Jacobson, won first place in the scholarship tryout recently, and was awarded full scholarship under Mr. Stojowsky. Partial scholarships were awarded Hermann Ulrichs and Kenneth G. Lyman.

Iturbi To Open American Season November 5

Jose Iturbi will open his third American season in New York, November 5, 6 and 8 as soloist in a Mozart concert with the Philharmonic-Symphony, Erich Kleiber conducting. He will appear in Philadelphia with the same orchestra. This is the third successive season in which the Spanish pianist has played with the Philharmonic-Symphony. Mr. Iturbi recently motored with his young daughter Maria from his Paris home to Bayreuth, where he has not missed a Toscanini or Furtwaengler performance this summer.

Hanna Brocks' Masters Class

According to the Oneonta Daily Star: "Hanna Brocks, New York concert soprano and member of the Guild of Vocal Teachers, is enjoying a steadily growing interest in the master classes which she is conducting here this season, pupils including young women and girls from Coopers-town, Milford and Stamford, besides Oneonta. Three of these pupils are planning

to continue their instruction under Miss Brocks in New York City this winter. "In addition to the work with adults, Miss Brocks plans to conduct classes for children at her studio, it being her intention to organize this season in preparation for more intensive work next summer. She will close her studio in Oneonta on September 15, returning at that time to New York."

Pearl Boyle An Outstanding Young Pianist

An outstanding figure among young concert pianists and teachers of American birth and training is Mrs. George F. Boyle, wife of the Austrian composer and pianist. Mrs. Boyle, the former Pearl Applegate, was born in Williamsport, Pa., and began studying the piano at an early age with her aunt, Blanche Applegate, later continuing her studies with Mrs. Frank Otto.

Before entering the Peabody Conservatory, Baltimore, to study with Mr. Boyle, Miss Applegate had already become a well known and popular pianist, with several recitals and appearances at women's clubs to her credit. On entering Mr. Boyle's class at the Peabody Institute in the fall of 1918 the young artist's unusual gifts at once attracted attention, and a year later she won the competitive scholarship for piano in memory of Frederick Colston, former Baltimore lawyer and music lover; this was, incidentally, the first year the Colston Scholarship was in operation.

The same year she was engaged in conjunction with Nevada van der Veer, the noted contralto, for a concert arranged by the Knights Templar in the Masonic Temple in Williamsport, including among her numbers the Liszt Hungarian Fantasy for piano and orchestra.

In 1921 Mr. Boyle conducted a summer school of music at the Birmingham School for Girls, Birmingham, Pa., and Miss Applegate was made a member of the piano faculty. The following season she was appointed to a similar position at Dickinson Seminary, Williamsport.

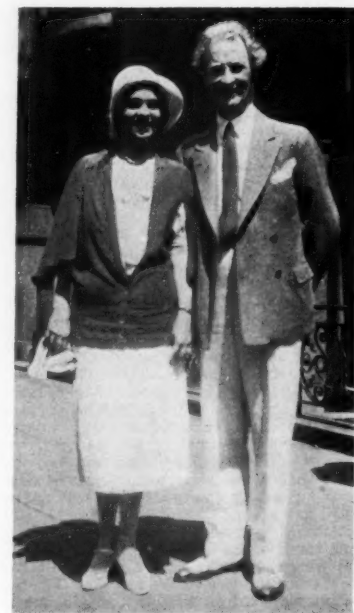
After their marriage in December, 1922, Mr. and Mrs. Boyle moved to Philadelphia, and in that city Mrs. Boyle has taught piano at the Settlement Music School and the Curtis Institute of Music. For the past four years she has confined her teaching activities to the Harcum School in Bryn Mawr and the Boyle Piano Studios in Philadelphia.

Despite her arduous teaching schedule, Mrs. Boyle is active in concert work, both in individual recitals and two-piano concerts with her husband. Popular appreciation of the grace and charm of her pianism is best exemplified by press comments on her recitals. Thus, the Philadelphia Public Ledger writes: "Mrs. Boyle displayed a tone of much beauty, ample technic and perfect musical taste in every number." The Philadelphia Inquirer's comment is: "Excellent technic and true rhythmic sense; imaginative interpretation." The Evening Bulletin of the same city remarks on this pianist's speed, clarity of tone and interpretative skill.

Cuban Pianist to Study With Berumen

Mercedes Soler, young Cuban pianist, recently arrived in New York to continue her studies with Ernesto Berumen, the eminent concert pianist and teacher. Miss Soler, who is a former pupil of Maria Jones de Castro of Havana, was the winner of the national contest held in that city recently, to select the best pianist among the younger

MAESTRO AND MEMBER OF HIS MASTER CLASS



YEATMAN GRIFFITH AND MARY STUART EDWARDS,

lyric coloratura soprano, concert and radio artist, church soloist and teacher, from San Antonio, Tex., who has been attending the master class of Yeatman Griffith in New York City this summer. Mrs. Edwards has had wide experience both as a singer and teacher. For the past eight years she has been acclaimed by every Lion's International Convention when she has appeared as soloist. She was made honorary member and official prima donna in 1926 at San Francisco and has appeared throughout the United States, Cuba and Canada in concert with this organization. This past season Mrs. Edwards was guest artist with the Carlton Symphony Band in San Antonio, also at Houston at the convention of Federated Clubs and has appeared as radio artist in the following cities: San Francisco, Los Angeles, San Diego, Cal.; Denver, Col.; Chicago, Ill.; Baltimore, Md.; San Antonio, Tex., and over many other stations. Mrs. Edwards has conducted a School of Music for the past eight years in San Antonio, having a large following there; is the conductor of five choral clubs, and also the director of the Municipal Department of Music in that city. For the past three seasons she has been chairman of music programs for the San Antonio Musical Club. Mrs. Edwards first attended the Yeatman Griffith Summer Vocal Master Classes on the Pacific Coast, Los Angeles, Cal., then Beaumont, Tex., and New York City, and pays great tribute to this maestro for her success both as singer and teacher in recent years.

generation. The young artist appeared with the Philharmonic Symphony Orchestra of Havana, July 26, under the baton of Pedro Sanjuan, playing the Mozart D minor concerto, and scoring a brilliant success.

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Hollywood Bowl Concerts

(Continued from page 12)

of Athens, the Egmont Overture, and the Overture and Air de Ballet from The Men of Prometheus, completed the list, with the exception of the one number not by Beethoven. This was a concerto for Bassoon and Orchestra by Mozart. It was a first performance for Los Angeles, and it will not be the last, as Frederick Moritz, bassoonist, showed marked virtuosity and won his ovation heartily.

Richard Bonelli and beautiful singing are synonymous thoughts around this part of the world, and the artist did not disappoint his followers on August 11, giving the Masked Ball and Traviata airs as programmed numbers, and then several encores. The exquisite legato is a joy to hear these days of much baritone shouting, and the fire of his Toreador Song brought the crowd to its feet. Of course he had to do it again. Montoux programmed Fantasia on two Angevin Aires, of Leku; Les Nuages et Fetes, Debussy; Psyche Fragments Symphonique, Franck; and Espana by Chabrier.

Montoux gave but three numbers on August 13, but it was a musical fare of great worth. The Symphonie Fantastique of Berlioz opened the program, and as Montoux revels in Berlioz he brought new understanding to this composer who was an ultra-modern in his time. The Reger number, Romantique Suite, did not click with this audience, but was an interesting contrast between Berlioz and Strauss.

Kathryn Meisle ran away with the show on August 14, and, like Bonelli, did it with an encore number. She sang airs from Rienzi and La Favorita, but received her ovations for Les Filles de Cadix and Una Voce Poca Fa; the latter, with its roulades and lightness revealed the excellent technical equipment of the contralto. Montoux gave a feast of contrasting numbers that showed the breadth of the man and the capabilities of the splendid body of musicians. He opened with a sterling presentation of the Suite No. 3 in D, Bach, and then followed Symphony No. 8, Beethoven. In the second half, D'Indy's Introduction to Act 1 from Ferval and Les Preludes, Liszt, were given.

In the latter, the gorgeous team work of conductor and men gave a stupendous rendition of this well known work that afforded solid enjoyment. C. B.

Ethel Pyne Well Received

Ethel Pyne, New York soprano, sang recently at the regular weekly meeting of the Westbrook Kiwanis Club at Raymond, Me., where she is spending the summer. She sang three groups, of four songs each, and was so applauded that she had to sing four encores. Her program included Un Bel Di from Madame Butterfly, and songs in five languages—French, Italian, German, Spanish and English—by Delibes, Rabay, Leoncavallo, Rubinstein, Bohm, Ponce, Haydn, Wood, Logan, Pearl Curran, etc.

According to the Portland Sunday Telegram, "Miss Pyne has been endowed not only with a beautiful voice of excellent quality, wide range and remarkable warmth and brilliancy, but also with an amazing personality, which radiates through her singing so that her audience is held by the mood and interpretation of each number."

The same paper, at another time, stated: "Miss Pyne's voice is one of great warmth and refinement of expression and her pianissimo effects were unusually beautiful and tender. She sings with musicianly skill and dramatic fervor, and in several numbers rose to great dramatic heights, completely captivating her audience. Her purity of tone and diction and pronounced rhythms showed that she had a great understanding of her art and that she had profited by her work under several famous instructors. . . . Miss Pyne's great ability as a concert artist is partially inherited, as her great-grandfather was an organist of note, her grandfather a court artist for the German Kaiser, and her father was both an artist with the brush and violin."

Miss Pyne also sang at the Sunday evening concert at the Poland Spring House. She is thoroughly enjoying her summer, having motored up to Maine by way of the Berkshires and White Mountains, and will remain in the Maine woods until the first of September.

gaged as soloist with the Cincinnati Symphony Orchestra for October 29 and 30.

Mildred Dilling has been appointed head of the harp department of Penn Hall School, Chambersburg, Pa.

Enrica Clay Dillon's summer colony at Harrison, Me., is most successful. Miss Dillon will reopen her New York studios early in October.

Florence Easton starts her 1931-32 concert tour as soloist with her namesake orchestra, the Easton Symphony, Pa., October 16 and 17. Miss Easton has just returned to this country after a summer in Germany.

Adelaide Fischer, soprano, recently sang at a meeting of the Grange at Bristol, N. H., where she is spending the summer. The audience was very enthusiastic. Miss Fischer will also sing at a church service in Bristol, August 23.

Ethel Fox's success in Athens, Ga., was reported in the following telegram received by Haensel and Jones from George Folsom Granberry: "Ethel Fox created a furor here tonight as Juliet in Gounod's opera before an audience of over 5000 in the University of Georgia's summer school's season of grand opera. She has youth, beauty and a glorious voice, as well as authority in her interpretations."

Franz Kaltenborn and his orchestra have begun a series of six Central Park (New York City) concerts to be given on Sundays and Wednesdays until September 6.

Frieda Klink broadcast over WEAf on Tuesday afternoon, August 11.

Ralph Leopold, pianist, recently left Cape Cod, Mass., where he had been visiting friends, and is now in Cleveland, where for the remainder of the summer he will be the guest of his sister and brother-in-law, Mr. and Mrs. Newton D. Baker.

Nathan Milstein will fulfill reengagements in Pittsburgh, Baltimore, Montreal and St. Louis next season. He has been engaged as soloist by the Cincinnati and Chicago Symphony Orchestras, and will go to Havana for two concerts under the auspices of the Sociedad Pro Arte Musicales.

Gregor Piatigorsky, Russian cellist, has been reengaged for his third successive season by the Chicago Symphony Orchestra. He will be heard under Frederick Stock, January 21 and 22 and February 23.

Frank Sheridan, pianist, played at a musicale given on August 14 by Mrs. William G. Gulliver, at Southampton, L. I.

Mrs. Wood Stewart is spending the summer at Blue Hill, Me.

Florence Wightman, former harpist of the Cleveland Orchestra, has been engaged as solo harpist of the National Broadcasting Company.

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Paul Althouse sang two Wagner programs in Philadelphia, on August 12 and 13, and also at the Stadium in New York, on August 15 and 16.

Alexandre Barjansky, cellist, is at Southampton, L. I., for the summer. Mr. Barjansky recently played with great success at the University of North Carolina; Duke University, Durham, N. C.; and at the State Teachers College, Greenville, N. C.

Richard Bonelli, baritone, of the Chicago Civic Opera Company, has been en-

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Lola Monti-Gorsey and Mildred Huls the Soloists—Philharmonic Orchestra Gives Another Fine Program
—Heniot Levy's Birthday Celebrated

CHICAGO.—A series of roof-garden recitals, under the direction of Robert L. Hollinshead, manager of the Chicago Philharmonic Orchestra, was opened auspiciously on August 14 by Lola Monti-Gorsey, dramatic soprano, and Mildred Huls, pianist-accompanist, as soloists.

The first part of the program was broadcast by station WGN and over the air we heard Miss Huls play the Beethoven sonata in E flat, the Brahms Rhapsodie and Chopin Waltz in E minor. Miss Huls, a favorite here, gave a splendid account of herself in her various selections. She gets out of the piano a lovely tone; her technic is facile, and she won her share in the success of the night. In the second part of the program she was billed to play Caprice Espagnole by Moszkowski but this selection was not heard by this reviewer.

Fresh from her triumphs in opera in the city of Mexico, and as soloist with the Chicago Philharmonic Orchestra, Mme. Monti-Gorsey won the ears of thousands of listeners through her beautiful singing of the arias, *A fors e lui* by Verdi and *Del' Acqua's Villanelle*. Lola Monti-Gorsey is more and more in demand in these surroundings. There are many reasons for her popularity—she has not only a beautiful voice, even in every register, but she has something far more rare than that—she has musical intelligence and her singing reveals the artist and the thinker. In the second part of the program, Mme. Monti-Gorsey sang excerpts from *Trovatore*, *Little Birdies*, by Buzzi Peccia, and a Spanish Song, *La Partida*.

Miss Huls proved as efficient an accompanist as pianist.

PHILHARMONIC ORCHESTRA

Loyola University presented the Philharmonic Orchestra Society in its fifth popular symphony concert on August 9 at the Loyola Stadium. Adolphe Dumont, conductor of this organization which is making a name for itself, arranged another fine program.

The soloist was Lola Monti-Gorsey, distinguished soprano, who sang the aria *Selva Opaco* from Rossini's *William Tell* and the aria, *Ernani Involami*, from Verdi's *Ernani*, as well as several encores. Mme. Monti-Gorsey, who has appeared in grand opera abroad, in Canada, at Ravinia and in Mexico, scored immediate success with her printed numbers and encores. Endowed with a beautiful voice, her singing gave unalloyed pleasure to the ear. Indeed, without exaggeration, it might be stated that it has been a long time since we have heard the difficult aria from *William Tell* and the equally trying one from *Ernani* sung with such beauty of tone, such phrasing, clear enunciation and such fine musical understanding as displayed by this young and very successful artist. That the huge audience shared equally in our opinion, was demonstrated by the enthusiastic applause given the soloist.

The orchestra gave a splendid account of itself in Berlioz' *Roman Carnival Overture*, and revealed itself a remarkable instrument in the rendition of Tchaikovsky's *Symphony No. 6 in B minor*.

The balance of the symphonic numbers consisted of excerpts from Wagner's *Tannhauser*; *Two Hungarian Dances* and the *Tone Poem* from Sibelius' *Finlandia*.

EDMUND STEIN HERE

One of the most welcome visitors to this office during the past week was Edmund A. Stein, well known manager of St. Paul and Minneapolis. Among other things, Mr. Stein informed us that Mrs. L. N. Scott had appointed him general manager of the Metropolitan Opera Houses in St. Paul and Minneapolis, and that he will continue his general offices of the Stein Concert Man-

agement at the old address in the Dyer Bldg., St. Paul.

THE HENIOT LEVY CLUB

The annual dinner and program given in observance of Mr. Levy's birthday, July 19, was held by members of his class and friends at the Palmer House. Preceding the dinner the club presented Mr. Levy with a gift at his studio, as a token of appreciation.

The splendid program which followed was presented by Sylvia Gross, Ruth Taylor, Beatrice Eppstein, Ida Hartman, and in closing, Mr. Levy, upon a number of requests, played a group of Chopin, greatly adding to the pleasure of those assembled.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Charles H. Demorest, of the organ faculty, is engaged to play at the services of the Fountain Street Baptist Church in Grand Rapids, Mich., during August.

Ralph Squires, winner of the Steinway piano and pupil of Rudolph Ganz and Mollie Margolies, has been appointed head of the piano department, Iowa State Teachers College, Cedar Falls, Ia.

Percy Avery, pupil of Leon Sametini, has been appointed head of the Instrumental Department at Music School, Mason City, Ia. He will instruct in strings, brasses and woodwinds.

Oscar W. Andersen, head of the Instrumental Department in Public School Music at Chicago Musical College, is conducting the series of concerts to be given by the mass orchestra of the high schools of Chicago and vicinity.

JEANNETTE COX.

J. J. Vincent Arrives

J. J. Vincent, managing director of the German Opera Company, returned on the S.S. *Leviathan* on August 17, after a ten weeks' visit on the Continent. He brought with him a contract, signed by the Hungarian Government, to present the Royal Opera Company of Budapest at the Chicago World's Exposition and on a tour of the United States, including New York.

A company of 300, consisting of principals, chorus and ballet, also technical staff, will perform one of the most spectacular operas of the Royal Hungarian Opera; *John the Hero*, after the poem of Petöfi, music by Kacsóh.

Mr. Vincent is quoted as saying: "It is my intention to present this opera in such a spectacular manner that it will appeal not only to opera lovers, but also to the general public. If a musical revue can play on Broadway a year or more, why could not the same be done with grand opera, which means good music and fine art? It must be done in an enjoyable and spectacular way—and yet be popular."

Concert at University of Vermont

W. Warren Shaw and Edith S. Lister recently presented the students of the vocal department of the University of Vermont Summer Session in a program at the university gymnasium. The first part of the evening was devoted to a song concert, the second brought excerpts from Gounod's *Faust*. Harry Weber was *Faust*, and the role of *Margarita* was shared by Melba Abbott and Margaret Troutwine, that of *Mephistopheles* by Carl Winger and Frederick Blais; others in the cast were Dorothea Charles (Siebel), Alida Prigge (Martha); and Frederick Blais (Valentine). Excellent vocal training was evidenced by all the participants, and the chorus, under the direction of Mr. Shaw, was an effective unit of the performance.

Taking part in the song program were Prudence Fish, Alida Prigge, Mrs. W. C.

VIENNA OPERA'S PROGRAM FOR NEXT SEASON

VIENNA.—Clemens Krauss has announced the plans for his coming season at the Vienna Opera. The choice of novelties, he said, is not definitely made, owing to the fact that under the new rule the budget for every novelty must be passed by the Austrian Ministry of finances. The choice is between Milhaud's *Maximilian*, Verdi's *Don Carlos*, in Franz Werfel's new version, Wolff-Ferrari's *La Vedova Scaltra*, Pfitzner's *Das Herz*, Prokofieff's *Love of the Three Oranges*, and Janacek's *From a Dead House*. The revivals will include Puccini's *Triptych*, Bittner's *Der Musikant*, and Tchaikovsky's *Pique Dame*. A revival of *L'Africaine* in planned, with Jeritza and Piccaver in the leading roles. Maria Jeritza's plan of singing *La Traviata* at Vienna has again been postponed. The new staging of the Ring is to be rounded out with *Götterdämmerung*, with Maria Németh as *Brunnhilde*. It is also planned to produce a new ballet, with music of Offenbach, compiled by Saenger.

Thompson, Kathryn B. Peck, Carl Winger, Edith Jacques, Elsie Roosa, Ruth Denis, Mrs. Wilfred Crete and Dorothy S. Russel. Their numbers were by Chausson, Gretchaninoff, Mozart, Massenet, Grieg and others. Included in the Faust chorus were Clara Atherton, Betty and Rose Harris, Frank Wilhelm, Ernest Kilgore, Justin Perrin and A. J. Holden. There was a large and enthusiastic audience.

Welsh National Eisteddfod

(Continued from page 5)

cruited from half of Wales for the occasion (Eisteddfods alternate between North and South), the London Symphony Orchestra and numerous soloists participate.

This year we had, as concert offerings, Handel's *Solomon* (in Sir Thomas Beecham's arrangement), the inevitable *Messiah*, *Vaughan Williams'* brilliantly massive *Benedicite* (for soprano solo, chorus and orchestra), *Gustav Holst's Two Psalms* and *Verdi's Requiem*; also an orchestral and choral concert conducted by E. T. Davis, at which an effective new overture, *Hen Walia*, by Grace Williams, and *The Legend of Madoc*, by Vincent Thomas, had their first performance. Both composers are Welsh. Bach, who has been prominent in recent Eisteddfods, was this year relegated to the competitions.

CHILDREN SING AND ACT ORFEO

There was also a children's concert at which scenes from Gluck's *Orfeo* in a Welsh version were sung and acted by masses of children, who also sang some Danish songs in Welsh translations, with great facility. On the second day of the festival, moreover, 2,500 children, representatives of the Guild of Young Wales, sworn to maintain the language and culture of their ancestors, delighted the audience with Welsh songs. They were acclaimed with frantic enthusiasm.

The standard of performance was high, as usual in Wales; and there is probably no country in which more beautiful choral singing can be heard. Most impressive of all, perhaps, is the great gathering of folks on the last day, when hymns and Welsh folksongs are sung communally, without previous rehearsal. The effect of a great crowd of 9,000 singing piano is at times deeply touching.

Connected with this event is the welcoming of over-seas Welshmen—returned "exiles" from the four corners of the earth. This year there were but 250 of them, the majority from the United States. Dr. Dan

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Protheroe, of Chicago, responded on behalf of the visitors.

DUEL BETWEEN NORTH AND SOUTH

The chief choral competition, which took place on the fourth day, was in effect a contest between North and South Wales, for only two choirs had entered (owing to the stress of the times). South Wales won by a short head, for the chief adjudicator, Sir Granville Bantock, said that both choirs were so evenly matched that it was difficult to choose. The test pieces were *Now Hath the Grace and Strength*, by Bach; *A Faery Song*, by Granville Bantock; and the *Song of the Spheres*, by Hopkin Evans, a Welsh composer. The winning choir came from Ystalyfera.

The second choral competition, in which eight choirs sang Palestrina's *Beauty Eternal*, and *Matthew Williams' Ora pro nobis*, showed a very high standard of technic, and was won by the Birkenhead Welsh Choral Society. The second male voice choral competition, another important event, resulted in a victory of the Cambrian Colliery Choir, conducted by W. J. Hughes.

THE CRADLE OF BARITONES—AND TENORS

Of the rest the most striking competition was that for baritone soloists. The three competitors, as Sir Granville Bantock rightly said, were worthy to rank with the best artists in Great Britain today. The prize was awarded to Merion Morris, of Bwlch-y-Gwynt, for his singing of *Vaughan Williams' Hugh's Song of the Road* and *Towe Jones' Dick Fisherman*. The best tenor of the festival was Morgan Jones, who gave a splendid performance of the big tenor aria from *Fidelio*.

There was, of course, that usual characteristic Welsh feature, a concert of pavilion singing (vocal improvisation to the harp); but also an unusual one, namely, the playing of a "chain of Welsh airs" by ten harps. The golden harps with their feminine players, all gowned in green, made a striking picture, and the playing was remarkably good.

The customary ceremonies of the "Gorsedd"—the assembly of the bards, took place as usual, and in picturesque surroundings, and there were the usual processions, crownings and initiations of bards. For the first time in years Wales' grand old man, Lloyd George, was absent on account of illness, and his place was taken by his daughter and Parliamentary colleague, Megan Lloyd George, who was absent on account of illness, and was duly cheered.

CESAR SAERCHINGER.

Mary Miller Mount in Avalon, N. J.

Mary Miller Mount, pianist, accompanist and vocal coach, of Philadelphia, has been spending the summer at Avalon, N. J. Mrs. Mount and her pupil, Muriela Ciauci, were heard in joint recital at the Casino of Avalon, August 26. August 10, Margaret Adams, soprano, and Mrs. Mount appeared in the Marine Room on the Pier, the latter playing the accompaniments and several piano solos. Miss Ciauci and her teacher are scheduled for a concert on the Pier, August 31.

Exhibition of Manuscripts

Autographs and original manuscripts of noted musicians were exhibited last week in Aeolian Hall in New York City. Among these famous names were those of Mendelssohn, Rossini, Liszt, Gluck, Beethoven, Schumann, Wagner, Bach, Tchaikovsky, Grieg, Chopin, Gounod, Rubinstein, Patti, Joachim, and others. The exhibits were from the collection of Thomas Madigan.

National Symphony Opens Season November 2

The National Symphony Orchestra of Washington, D. C., Hans Kindler, conductor, will open its season of twenty-four concerts on November 2 in Constitution Hall.

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PUBLICATIONS

Violin

OLD FRENCH DANCE by MARIE E. DREIER (Summy).
 VIOLIN CLASS METHOD by KARL D. VAN HOESEN (Carl Fischer).
 WOODLAND SPRITES by CHARLOTTE RUEGGER (Carl Fischer).
 CAPRICCIO BRILLIANTE, for three violins and piano by CHARLOTTE RUEGGER (Carl Fischer).
 WALTZ IN A MAJOR and WALTZ IN A MINOR, by Schubert, transcribed by JOSEPH ACHRON (Carl Fischer).
 PASTEL (A MINOR) and PASTEL (E MINOR) by JOSEPH ACHRON (Carl Fischer).
 STUDY ON A CHORAL, for violin (unaccompanied), by STAMITZ-KREISLER (Carl Fischer).
 SEVILLA, for violin and piano, by ALBENIZ-HEIFETZ (Carl Fischer).
 SERENADE ESPAGNOLE, for violin and piano, by GLAZOUNOV-KREISLER (Carl Fischer).
 LITTLE RUSSIAN SUITE, for violin and piano, by HERMAN LIEBMAN (Carl Fischer). The titles are: Song of the Beggar-Man, Dance of the Peasant, Cradle Song, and March of the Wooden Soldier.
 AERIAL, valse de concert for violin and piano with cello obbligato, by EDMUND SEVERN (Carl Fischer).

Chamber Music

TARANTELLA for string quartet by ERNEST SCHELLING (Carl Fischer).
 FANTASIE HEBRAIQUE for string quartet by ALFRED POCHON (Carl Fischer).
 YEARNING by AL PINARD (Carl Fischer).
 ELEMENTARY METHOD FOR TRUMPET by LUCILLE E. YOUNG, principal instructor, trumpet department, Rochester public schools (Carl Fischer).

Choral Music

AMERICA, THE BEAUTIFUL, four-part song for mixed voices by CLIFFORD KEMP (White-Smith).
 THE GROVES OF SHIRAZ, four-part song for women's voices by CHARLES WAKEFIELD CADMAN, arranged by LOUIS BANGERT (White-Smith).
 I SAY TO ALL MEN FAR AND NEAR, Easter anthem for mixed voices by CARL F. MUELLER (White-Smith).
 YE MEN OF ISRAEL, Easter anthem for mixed voices with baritone solo by E. S. HOSMER (White-Smith).
 AGAIN THE LORD OF LIFE AND LIGHT, Easter anthem for mixed voices with baritone (or mezzo-soprano), solo by SAMUEL RICHARD GAINES (White-Smith).
 THE 128th PSALM, tenor solo and chorus of women's voices with piano or orchestra accompaniment by LOUIS VICTOR SAAR (Schirmer).
 ALL BREATHING LIFE, SING AND PRAISE YE THE LORD, finale from the Motet Sing Ye to the Lord, for four-part chorus of mixed voices, by J. S. BACH, edited by JOHN FINLEY WILLIAMSON (Schirmer).

O MARIA, VIRGO PIA (As the Hart Pants), for four-part chorus of mixed voices by E. PARISE (Schirmer).

THE MORNING CHORUS, for four-part chorus of women's voices with soprano solo, by W. B. OLDS (Schirmer).

MARY'S LITANY for four-part chorus of women's voices, a Sicilian song by GENI SADERO (Schirmer).

VENETIAN BOAT-SONG for four-part chorus of women's voices by GENI SADERO (Schirmer).

THE SLEIGH (A La Russe) for four-part chorus of mixed voices by RICHARD KOUNTZ arranged by WALLINGFORD RIEGGER (Schirmer).

THE KITE by JESSIE L. GAYNOR, arranged as a two-part song by DOROTHY GAYNOR BLAKE (Summy).

THE REGIMENT by JESSIE L. GAYNOR, arranged as a two-part song by DOROTHY GAYNOR BLAKE (Summy).

THE SUN IS SINKING FAST by MARY E. MANEELY (Summy).

WHEN THE REGIMENT GOES MARCHING BY by JESSIE L. GAYNOR, arranged as a two-part song by DOROTHY GAYNOR BLAKE (Summy).

WATCH AND PRAY from Schubert's Mass in F, arranged by ORLANDO A. MANSFIELD (Carl Fischer).

AWAKE, THOU THAT SLEEPEST, Easter anthem for four-part chorus for mixed voices by F. C. MAKER (Carl Fischer).

GOD SO LOVED THE WORLD, anthem for four-part chorus of mixed voices unaccompanied, by JOHN STAINER (Carl Fischer).

PREPARE YE THE WAY OF THE LORD, anthem for Advent for four-part chorus for mixed voices by GEORGE M. GARRETT (Carl Fischer).

HEAR, FORGIVE AND SAVE, anthem for mixed voices from Schubert's Mass in B-flat arranged by ORLANDO A. MANSFIELD (Carl Fischer).

I AM HE THAT LIVETH, Easter anthem, four-part chorus for mixed voices by CALEB SIMPER (Carl Fischer).

WHY SEEK YE, Easter anthem, four-part chorus for mixed voices, by E. J. HOPKINS (Carl Fischer).

CHRIST OUR PASSOVER, Easter anthem, four-part chorus for mixed voices, with soprano solo, by JOHN GOSS (Carl Fischer).

FROM THE CROSS, a Lenten meditation, by STANLEY T. REIFF (Carl Fischer).

INTO THE LIGHT, for unison or two-part chorus of women's voices, by GENA BRANSCOMBE (Carl Fischer).

TWILIGHT LULLABY, three-part song for women's voices by WILBUR CHENOWETH (Carl Fischer).

Orchestra

IN THE COUNTRY, for school orchestra by WALLINGFORD RIEGGER (Schirmer). The titles are: Shepherd's Song, Dreaming, Minuet and Little March.

SUITE OF CLASSIC DANCES, for school band, arranged by TOM CLARK (Schirmer).

Songs

TWO SONGS by GORDON V. THOMPSON (Carl Fischer). The titles are: Keep the Roses Blooming and Li'l Black Sheep.

A LITTLE HOME AND YOU, a song by GUSTAV KLEMM (Carl Fischer).

IN FLANDERS' FIELDS, a song by DANA S. MERRIMAN (Carl Fischer).

THREE SONGS by DIRK FOCH. They are entitled: Naughty Rosebud, Laurella and The Graveyard Flower (Carl Fischer).

FOUR SONGS by DIRK FOCH. They are entitled: Be Kind to Every Human Heart, Forever Parted, If You Smile, and To Horse (Carl Fischer).

THE PENALTY by FRIEDA PEYCKE (Summy).

LOVE AND THE STARS by NICHOLAS DE VORE (Carl Fischer).

THE RESURRECTION by DANA S. MERRIMAN (Carl Fischer).

New Biographies

Biographies of Verdi and Schumann are soon to be published by Knopf. The first is Verdi: His Life and Works, by Francis Toye; the other is Schumann: A Life of Suffering, by Victor Basch.

This is a good time for a book on Verdi. The world still fails to appreciate at its true worth the man's greatness; and at a time when melody is having to withstand the onslaughts of modernists who could not write it if they would—though they claim they would not write it if they could; and they are all sure they could!—it is well to be reminded of a glorious career built up on melody almost alone.

True, Verdi could, and did, write expressive dramatic bits, but his melodies are what made him, and he bequeathed the world a fortune in pure beauty. Melody will come back, a new melody with features unknown in the past, but Verdi will never be surpassed.

Romantic Beethoven

With the title, Beethoven, Master Musician, a biography by Madeleine Goss, has been published by Doubleday, Doran & Co. It is a far more sensible book than the average work for the general reader about Beethoven. It gives what is probably a faithful picture of the man, without doing his character as a hard working composer too much injury.

Women in Wagner's Life

This is the title of a book by Dr. Julius Kapp, just published by Knopf. It sounds sensational and is sure to have far more readers than could any work dealing merely with the master and his music. It is regret-

table that it should be so, but it is useless to deny. We are living in a prurient age.

Fischer's Music Course

On August 10, from ten to twelve A. M., Mrs. Myrtle H. Bowman, well-known educator, conducted the first of a series of ten Normal Class Lessons for teachers exclusively, on The Oxford Piano Course, in the Carl Fischer Recital Hall, New York City. This announcement has three important features: 1. The Oxford Piano Course is the course upon which the six elementary radio piano lessons are based; 2. Over one hundred thousand persons have enrolled in the radio course; 3. Most of these radio piano students have expressed in writing their wish to continue the piano course they have begun.

OBITUARY

CAPT. WILLIAM HENRY GRAVES

Captain William Henry Graves, of Birmingham, Ala., father-in-law of Frederick Gunster, tenor, died at Asheville, N. C., July 29, in his 98th year, after a brief illness of bronchial pneumonia.

Captain Graves, Confederate veteran, lawyer, capitalist, author, was the oldest alumnus of William and Mary College, the oldest member of Theta Delta Chi fraternity, and a member of the honorary society of Phi Beta Kappa. In his 82nd year he wrote and published the book, "Junius Finally Discovered," which dealt with the authorship of the celebrated "Junius Letters," anonymous writings in the days preceding and during the American Revolution, championing the cause of the Colonies. In it Capt. Graves proved to the satisfaction of many critics, that Thomas Paine was the "Junius."

BARONESS VON CRAILSHEIM

The Baroness Kraft von Crailsheim, opera singer, died at the age of seventy-nine in San Antonio, Tex., on August 12. A pupil of Franz Liszt, and classmate of Schumann-Heink, she made her debut in Berlin and sang later with an opera company in Chicago. She lived in America for forty years.

ANTON DVORAK'S WIDOW DEAD

PRAGUE.—Anna Dvorak, widow of the famous Czech composer, died at Vysoka, near this city, at the age of 77 years. R. P.

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THE PIANO

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William Geppert

Cash and Carry

There is a rather interesting legal controversy going on in England over people taking home in their automobiles purchases that they have made. While this does not apply directly to pianos, it does apply to the cash and carry plan that is becoming more and more a question before the American people.

It is stated that there are two cases at Cardiff, being defended by the Automobile Association, in which motorists were charged with using their private cars for conveyance of goods without paying the higher tax applicable to commercial vehicles, and these are regarded as test cases. It was held in the Cardiff suits that the offense proved in one case that a milk churn was being carried, and in the other a basket containing goods, and a fine was imposed.

In the cash and carry method of selling in this country, this does not prove detrimental in the purchase of pianos, but there are other musical instruments that could be included, and one can imagine what the protest would be in the cash and carry sale of groceries, et cetera. These cases at Cardiff have been appealed on the grounds that the decision was wrong in law.

It would seem wrong in good business sense to impose fines if one decided to carry with him what he had purchased, and what belonged to him and was his own property, in his own automobile, or even in a taxi. It might be assumed that the taxi was becoming a freight carrier, but if one purchased a saxophone and wanted to carry it home in his own automobile and insisted on playing it in transit he might be arrested for being a public nuisance, and that thought might be carried into the homes of those who are beginning to take lessons and practice upon the instrument to the dissatisfaction of neighbors who are forced to listen in.

Belated "News"

Information from the various departments of the Federal Government at Washington are at times weird and weary. For instance, under date of August 10 the Associated Press sent out the following from the Capital City:

A rapid increase in the number of theaters equipped for sound pictures is held by the department of labor to be "directly responsible" for the growing unemployment among theatrical musicians.

The fact that the Government has at last discovered that sound pictures are held "directly responsible" for the growing unemployment among theatrical musicians has indeed a far away sound. The musicians themselves, since the advent of the sound pictures in the theaters, have been complaining and advertising and doing all they could to bring about the reinstallation of the orchestra in the theater. However, many thousands of musicians have been out of employment for the past two years, forming a large percentage in the unemployment area.

It generally takes about two years before statistics or information that would be of value can be placed by the Federal departments in the hands of those they would most benefit. As it is, when they do appear, they are of little use. Figures regarding financial and business movements of 1929 are of little assistance to business men, and this same would apply to the industrials and the farming element.

It passes understanding why the Government, with its immense staff of employees, could not get out these reports

within at least three months after the close of the year. It would be a stupendous task, of course, but there is a stupendous number of employees and a stupendous amount of money engaged in this work, and this brings in to all of this, the work of the foreign consuls.

The musicians can gain no joy in being told now what they have known for these many, many months. It is an adjustment as to labor,—for the musicians do labor,—that will eventually right itself, but how many will live through this depression is hard to say.

In days gone by, musicians were looked upon rather as not so essential and were relegated with many a sneer to a position that they eventually worked out, gaining for themselves the respect of all for the work they did. Not everyone can pick up a musical instrument and learn to play it without study and practice, and especially practice. There is an apprenticeship necessary before one can enter even into the employment of the theaters.

There is no question but that the customers of the theaters would rather listen to an orchestra than to the discordant reproductions of records that are used in sound pictures. It seems, however, that the masses put up with the discords and lost much of the joy real music gives. One does not object to the talking voices, but when the attempt is made to reproduce music mechanically, there is a vast difference, for a voice recorded is not heard with the same quality as the original voice that is supposed to be recorded for the movies.

Of course, the Federal Government is not responsible for these conditions, but it is responsible for the sad lack of summing-up conditions and giving them when they are of value. The reference to this announcement as to the loss of employment for musicians through sound pictures is but an example of practically all the so-called information sent out by the various departments at Washington.

Broadcasting Pronunciation

There has been quite a war of words going on in the New York Times by those who contribute letters to vent their dissatisfaction or favor over this or that concerning broadcasting. This letter department in the New York Times is one of the most interesting features of its Sunday edition. There have been several letters written about mispronunciation of words by broadcasters. There has been much fault found with this or that pronunciation of this or that word, which would seem to have a collegiate backing on the part of the readers.

It may be that it is of value to have words pronounced correctly, but when one starts

into this field of discussion there are many discordant views. The real faults of the broadcasters are far more depressing than mispronunciations and are seemingly laid aside and forgotten. What does it matter if a broadcaster does differ with his enlightened listeners-in as to this or that word, when that same broadcaster may have a voice totally unfit for his work and a throat that fills a room with noise to a point almost of window breaking?

One does not have so much fault to find at the present time with the national broadcasters, and it seems that probably these criticisms of the letter writers are directed more to those—one might call them—eminent professors. The great fault is to be found in the broadcasting stations in the smaller centers where little care is exercised in one's ability to talk plainly and understandingly and in a voice that carries. This carrying of the voice is of as much importance over the radio as it is on the concert stage.

Quibbling as to pronunciation might well apply to all who talk, and the points that have been brought out by the letters referred to are of such a nature that they are of no serious point. What the listener-in wants and needs is a voice that is easy to listen to, with affectations set aside—one who talks naturally and plainly.

All can recall the hit that was made two or three years ago by a Southern broadcaster who spoke the lingo of the South. He has been losing this Southern twang of late and probably has suffered from an enlarged ego that naturally comes to some when they arrive at maturity of success. One can forgive mispronunciations if they can escape the verbal twangs and incoherent yelpings of those who submerge music with an embargo of loud-mouthed enunciations that cause one word to jam into another and create an assault on the ear-drums.

"At the Baldwin"

One of the serious complaints that has been made by piano men throughout this country for a great many years was that newspaper men failed to mention the name of the piano when it was used at any musical event.

Seemingly it was never thought that church services where the piano was used would be a valuable aid to the piano if the make was mentioned in the work of the pastor and the music that always have been part of religious offerings to the masses. It is left for a Sarasota, Fla., newspaper to give the name of the piano used, and in a report from its Venice, Fla., correspondent, the following was printed:

Bro. Ashworth is on the job and generally plays to a pretty good house. Sunday he offers, in addition to the usual good sermon, special music—a duet by Misses Dorothy Clark and Kathleen Stinson with Dale Clark at the Baldwin.

It may be that the Florida piano dealers are a little bit more alert than are dealers in other states, and it would indicate that they have been looking into the needs of the piano in the churches in carrying on the musical phase of the services. The phrase "At the Baldwin" became a national slogan during the months that the Baldwin institution utilized the radio as a medium of publicity. Generally the churches received some accommodations in the selling of a

piano for use in the services, for it certainly is as good advertising in a local way as the playing of a concert grand in the great musical events.

Towns as small as Venice certainly would become aware of the musical tones of a piano such as the Baldwin when hearing it regularly at the religious services. It would seem that more attention should be given in this direction. If piano men would but realize the value of such publicity they would make special efforts to add a piano to the organ.

This is but an illustration of the fact that the piano is a necessity and not a luxury. More and more are the churches beginning to recognize the value of the piano as an aid to the organ in the leading of the singing. When solos are utilized at religious services the piano is brought in to assist in a way in which the organ can not always be utilized.

Venice, Fla., it will be recalled, was planned along large measures during the so-called "boom" period in that state. It is a beautiful place, and the visions of those who planned it and who spent millions in public improvements have not lost faith in the future of Venice, for it has much to attract. It is now practically a suburb of Sarasota, which is receiving so much attention in the coming opening of the "School of Fine and Applied Art of the John and Mable Ringling Art Museum."

The Baldwin is utilized in the broadcasting station at Tampa, Fla., and frequently the name is mentioned by the announcers at this station. One is surprised how well known the Baldwin has become, and this through the maintaining of artistic standards not only in the manufacturing of the Baldwin but also in the placing of the Baldwin concert grand upon the concert stage, played by the greatest artists of the day. There is no doubt but that the writer of the Venice paragraph, published in the Sarasota Herald, had listened-in to the Baldwin national broadcasting during those months that the great Baldwin house sent the message of the Baldwin tone throughout this country.

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HAROLD LAND,

noted baritone, who added another success to his already long list when he gave a program of vocal music on August 8, at the Playhouse, Dorset, Vermont. He began with the Prologue to Pagliacci (Leoncavallo) and continued with numbers by Haendel, Schubert, Huntington Woodman, Speaks, Sullivan, and other well known composers. Mr. Land was in excellent voice, and his delighted audience demanded several encores. Forbes Fancher played brilliant accompaniments.

PHYLLIS KRAEUTER,
cellist, who is spending the summer at South Mountain, Pittsfield, Mass. Miss Krauter is already booked to play next season in Detroit, St. Louis, Dayton, Ohio, Albany, N. Y., Red Springs, N. C., and for two appearances in Montclair, N. J.



HELEN CHASE,

who is spending the summer in Maine with Carmela Ponselle, working with the Metropolitan Opera singer on her operatic and concert repertory. Miss Chase was at the piano for Miss Ponselle when she sang at the Post-Gatty Celebration at Old Orchard, Me., on August 13. She will reopen her New York studio on September 10.



TWO SUCCESSFUL WOMEN.

(Seated) Gertrude Wieder, contralto, who will fulfill a number of important concert engagements this season under the direction of Annie Friedberg, photographed with her cousin, and "best friend," Judge Jeannette Brill, recently reappointed for another ten years. The picture was taken at Lake Catharine, Vt.

HANS KINDLER,

cellist, and conductor of the National Symphony Orchestra of Washington, D.C., who is sojourning at his summer place in Senlis, France, where he has been visited by three distinguished composers, Casella, Piere and Respighi, who are combining in writing a suite for the opening concert of the National Symphony Orchestra, November 2. Each composer is writing one movement.—Casella an Entrada, Piere a Toccata, and Respighi the Finale. This will constitute, says Mr. Kindler, three world premieres in one. (Photo by Harris & Ewing.)



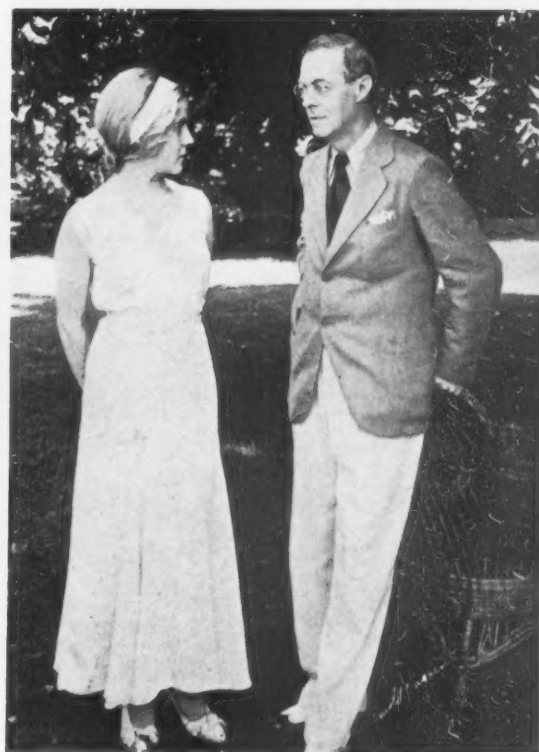
MARTHA BAIRD,

pianist, with the Jacques Gordon String Quartet after the concert on July 12 when she played the Cesar Franck Quintet with that organization at Music Mountain, Falls Village, Conn. The members of the quartet are, left to right, Messrs. Silverman, second violin; Gordon, first violin; Benditsky, cellist; and Robyn, viola. Miss Baird will appear again with the Gordon Quartet, August 30.



LEON CARSON,

well known tenor and teacher, of New York and Nutley, N. J., photographed in front of the Cleveland Stadium. Mr. Carson attended the opera there recently and also at Ravinia Park.



ERNEST HUTCHESON AND BEULA DUFFEY,

gifted young pianist, pupil of Mr. Hutcheson, photographed on August 12 after the symphony concert at Chautauque, N. Y., when Miss Duffey played the Strauss Burlesque with orchestra before an audience of several thousand, Mr. Hutcheson conducting.

MUSICAL COURIER

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CHARLES WAKEFIELD CADMAN

